KLASSIKER DER GITARRE

Band 1

Klassiker der Gitarre

Studien- und Vortragsliteratur
aus dem 18. und 19. Jahrhundert

Band 1
(Mittelstufe)
Herausgegeben von Martin Rätz

Classics of the Guitar

Studies and performance material
from the 18th and 19th centuries

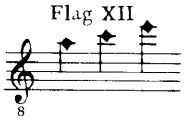
Book 1
(Intermediate stage)
Edited by Martin Rätz

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

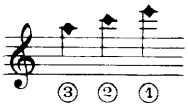
Zeichenerklärungen / *Explanations of symbols*

Linke Hand / *Left hand*

0 = freie Saite/*open string*
1 = Zeigefinger/*index finger*
2 = Mittelfinger/*middle finger*
3 = Ringfinger/*ring finger*
4 = kleiner Finger/*little finger*
/ = Gleiten eines Fingers (Lagenwechsel)/*finger slide (change of position)*
[oder/*or* ^{1}[= Barrée (Quergriff) mit dem 1. Finger/*Barrée (transverse stopping) with the 1st finger*
/ = schräges Barrée/*oblique Barrée stopping*
(1) = c^{1}-Saite/*e*^{1} *string*
(2) = h-Saite/ *b string*
(3) = g-Saite/ *g string*
(4) = d-Saite/*d string*
(5) = A-Saite/*A string*
(6) = E-Saite/*E string*
Römische Zahlen bezeichnen die Lagen der linken Hand. / *Roman figures signify the positions of the left hand.*
V. - - - - = Beibehalten einer Lage/*keeping one position*



oder/*or*



= Flageolettöne (eckige Noten und römische Zahlen zur Bundbezeichnung) klangrichtig/*harmonics (diamond-shaped notes and roman numerals to show fret) as sounding*

Rechte Hand / *Right hand*

p = Daumen (spanisch „pulgar")/*thumb (Spanish "pulgar")*
i = Zeigefinger („indice")/*index finger ("indice")*
m = Mittelfinger („medio")/*middle finger ("medio")*
a = Ringfinger („anular")/*ring finger ("anular")*

oder/*or* = arpeggio („harfenartig" durchstreichen)/*arpeggio (to play "in the manner of the harp")*

Sonate

Simon Molitor
op. 7

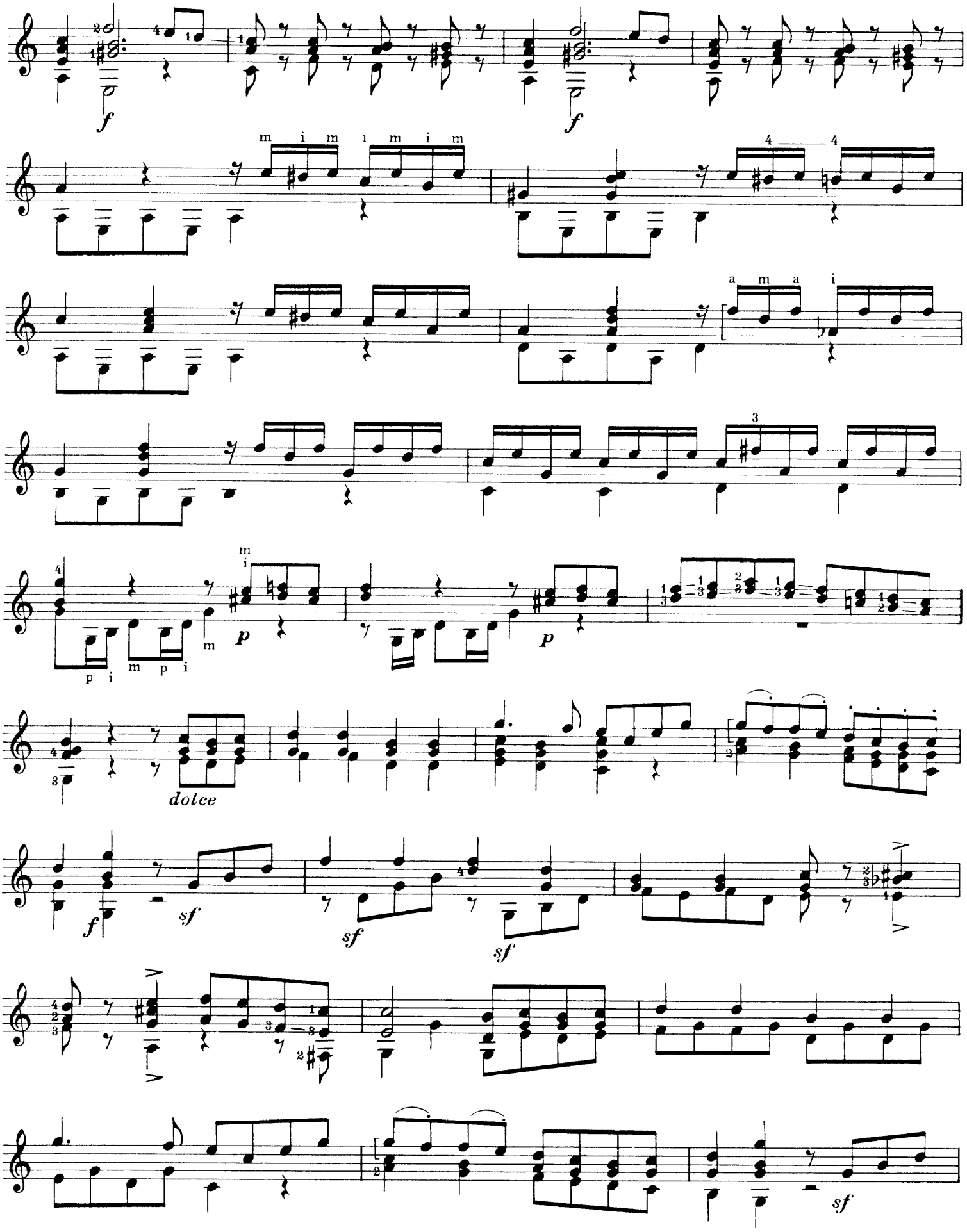
Adagio

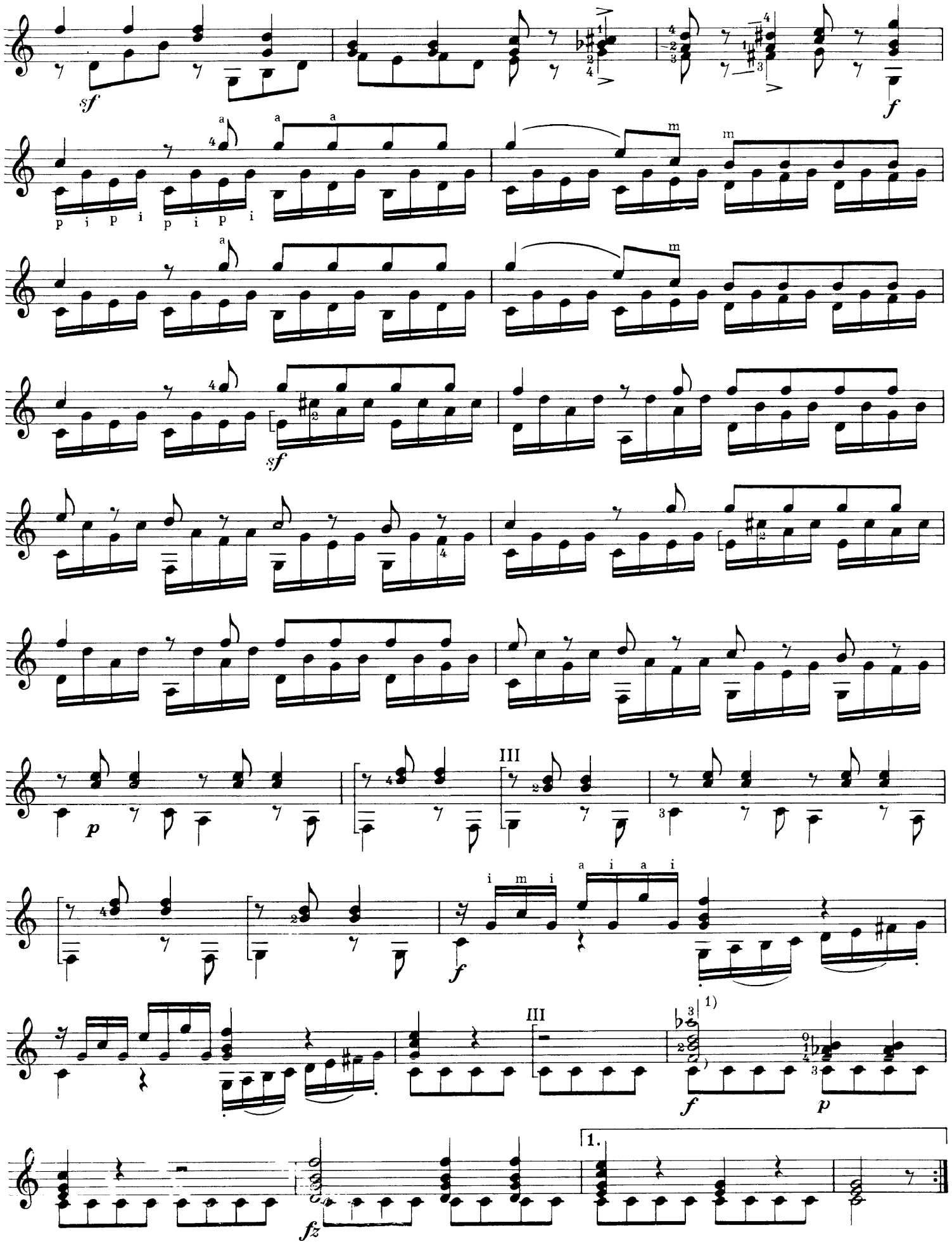
f *pp* *p* *f* *pp* *p* *f* *pp* *p* *cresc.* *pp*

[Allegro moderato]

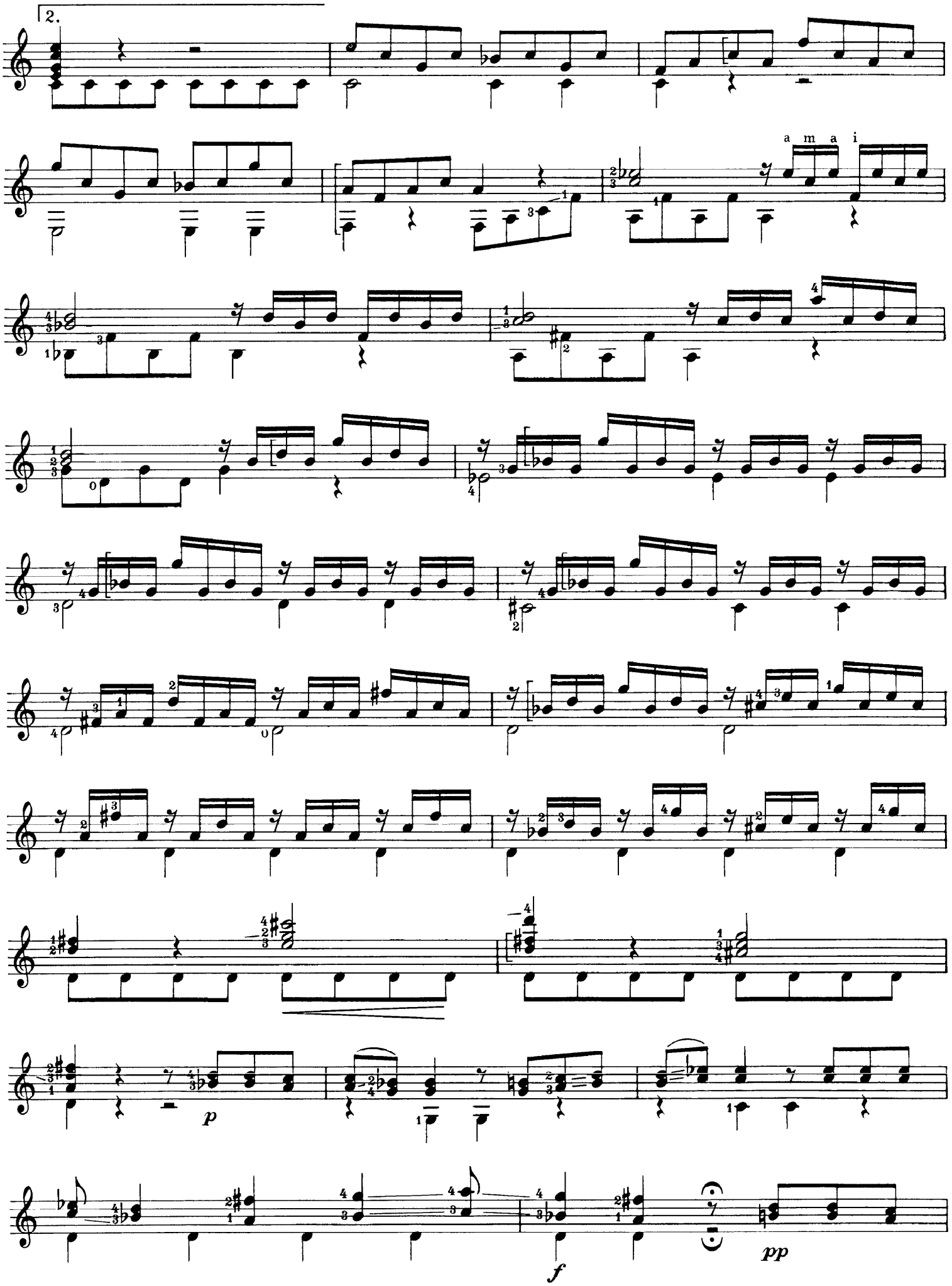
1)

1) Artikulationsbögen, keine Bindungen / *Slurs for articulation, not ties*


f
m i m i m i m
a m a i
p
dolce
sf



1) Zwei Saiten mit dem Daumen anschlagen / *strike 2 strings with the thumb*


2.
a m a i
p
f
pp

1)

ad lib.

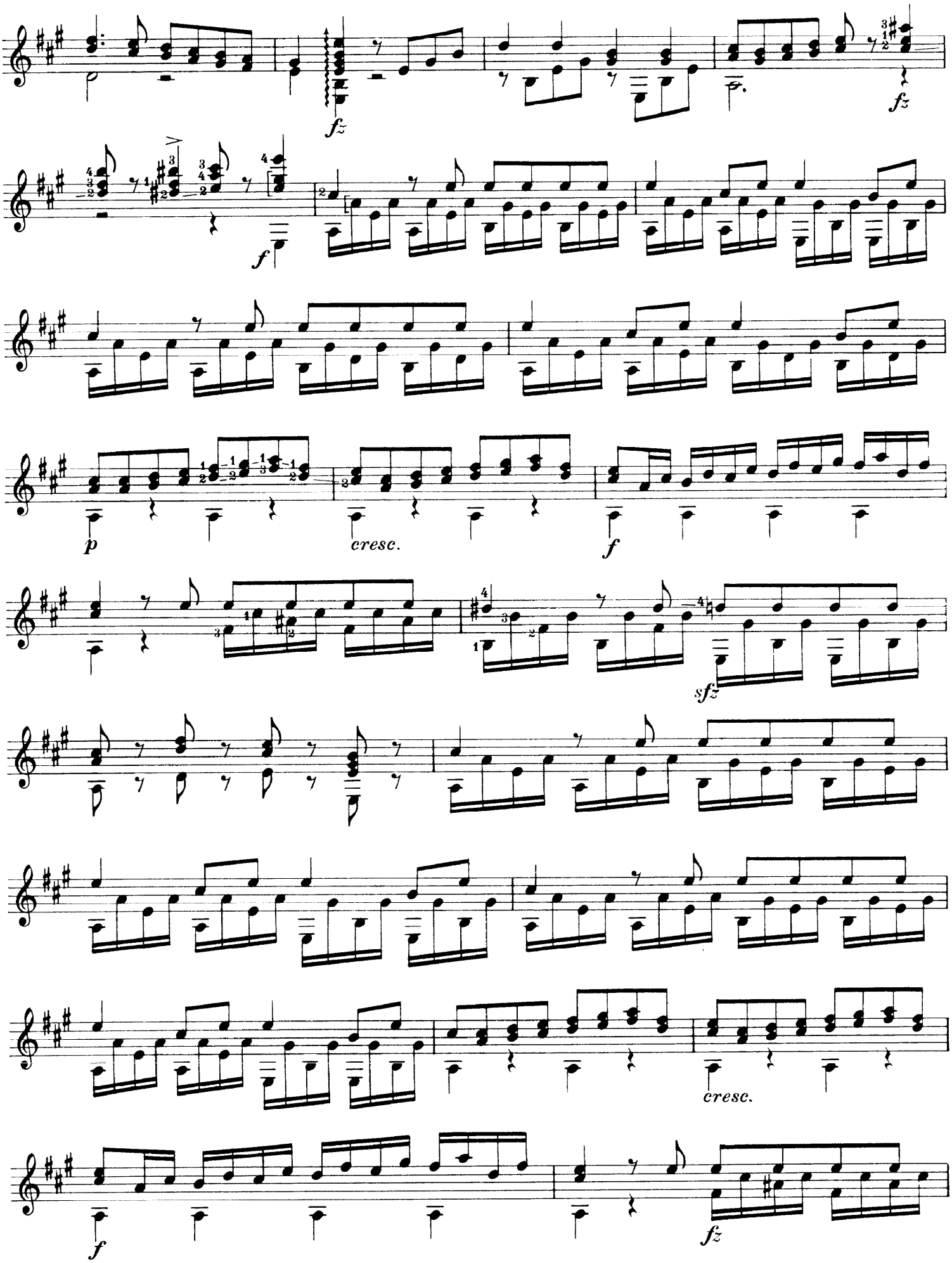
Maggiore

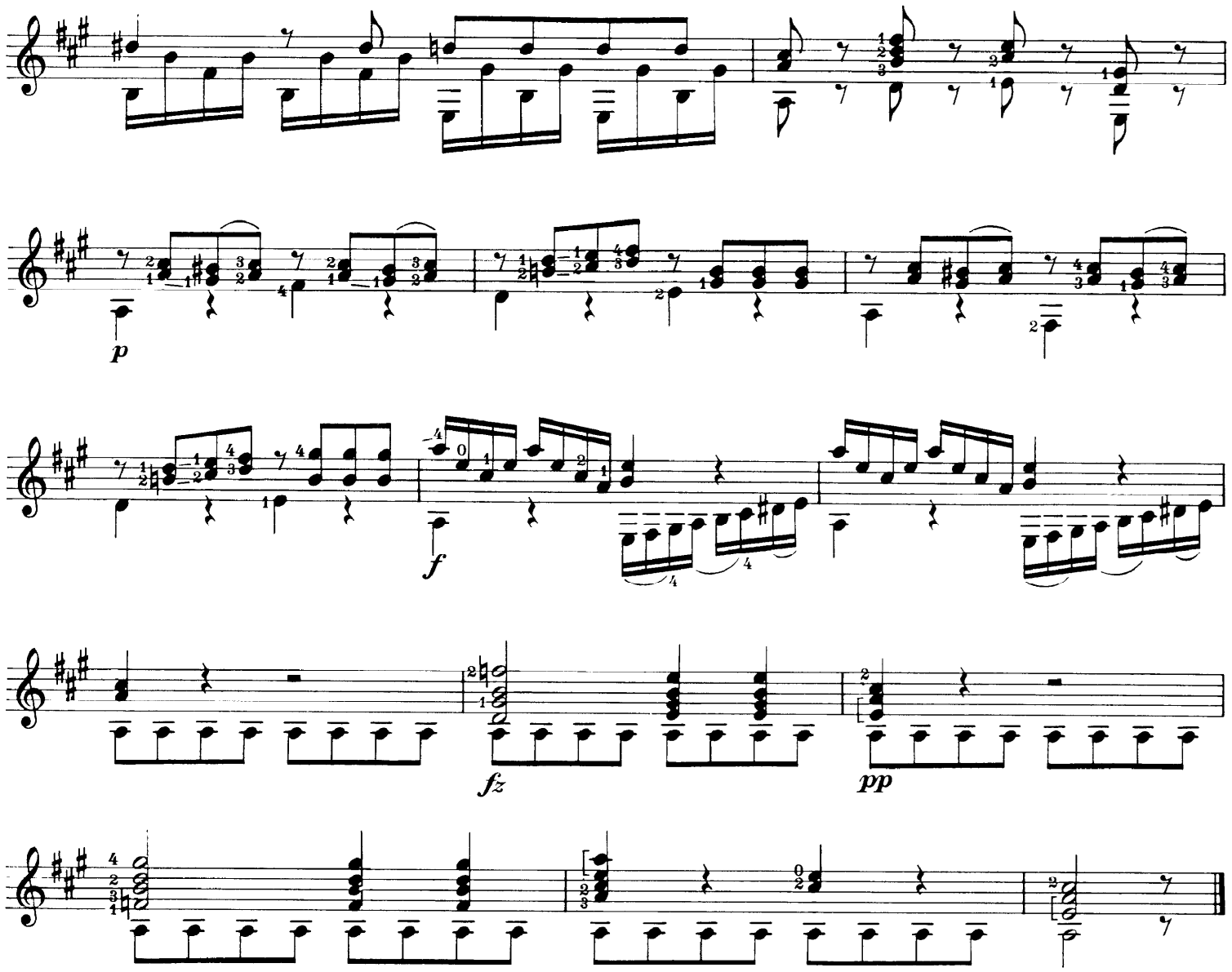
dolce

f

fp

1) Bindung „schleifen“ / *slide*

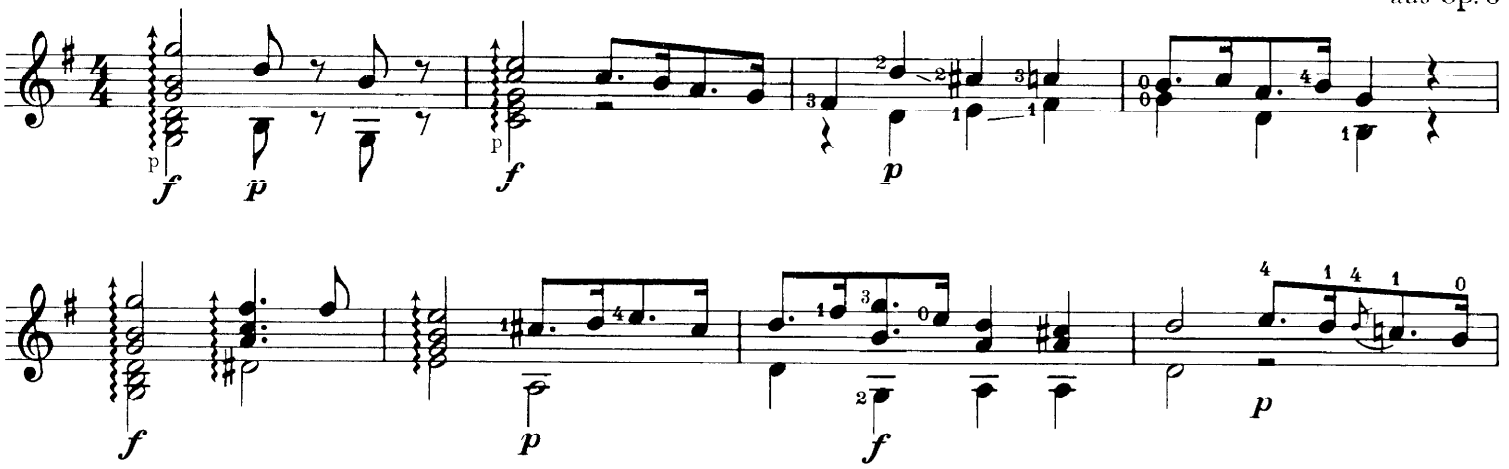

fz
fz
f
p
cresc.
f
sfz
cresc.
f
fz

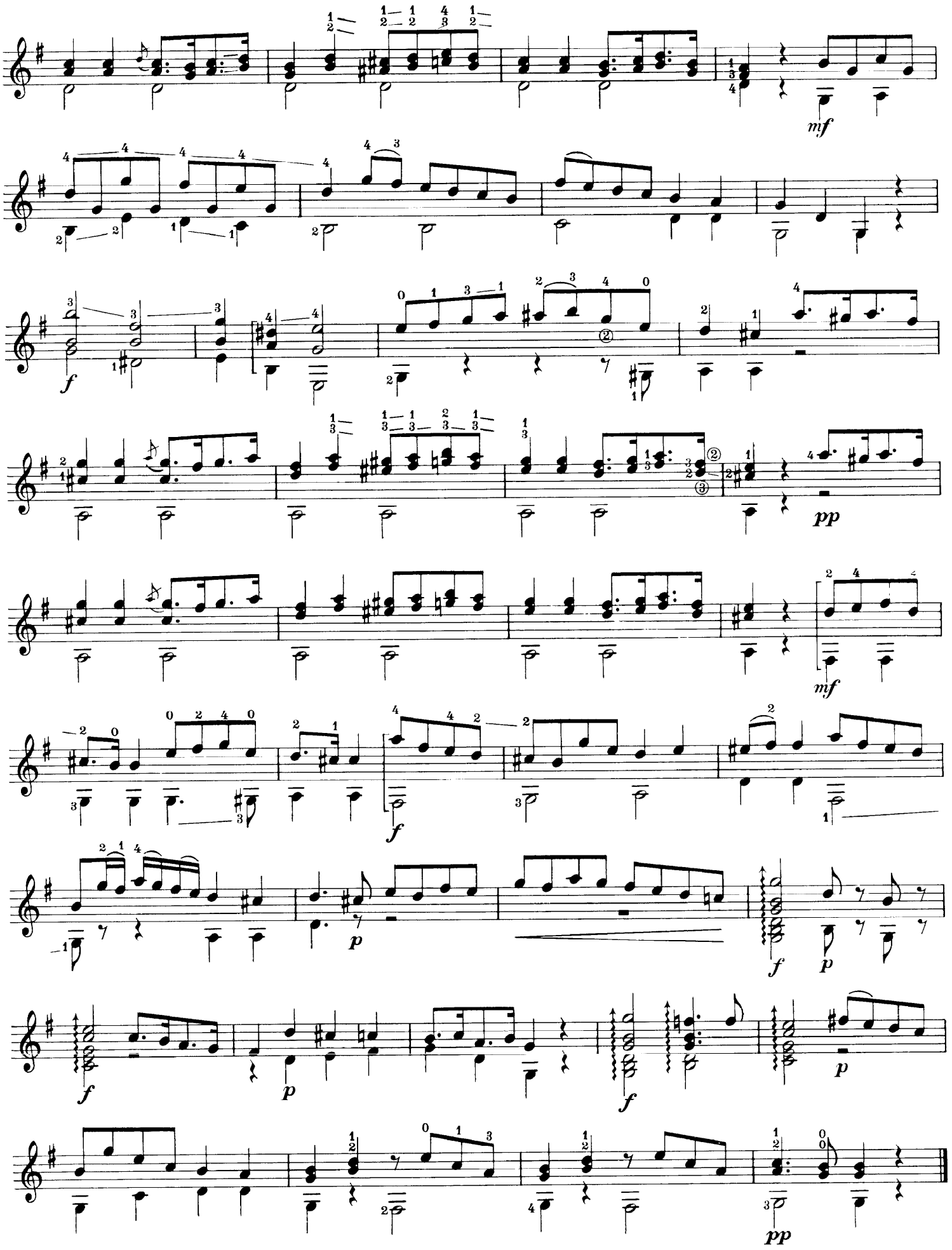


Sonatine

Andante sostenuto

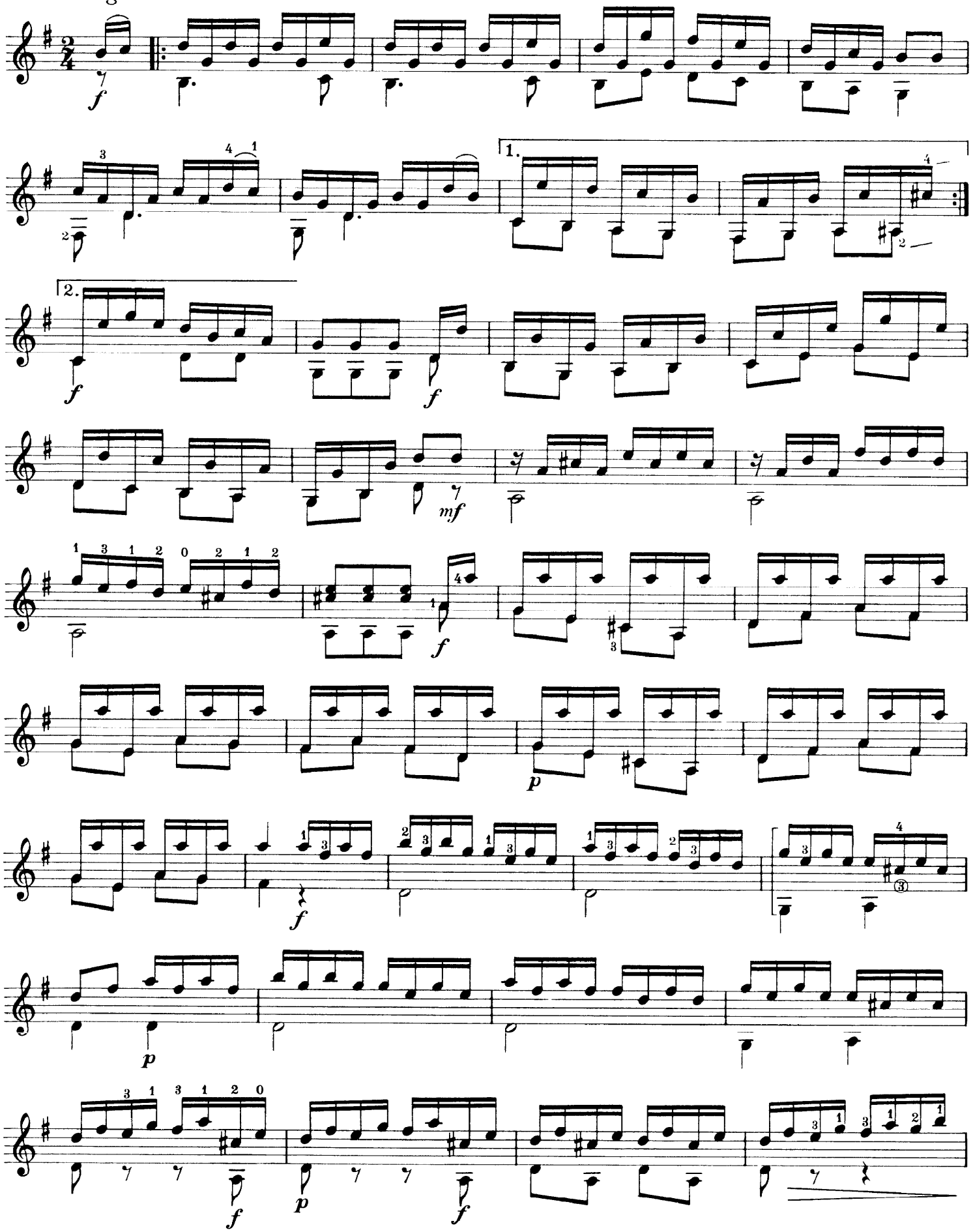
Filippo Gragnani
aus op. 6

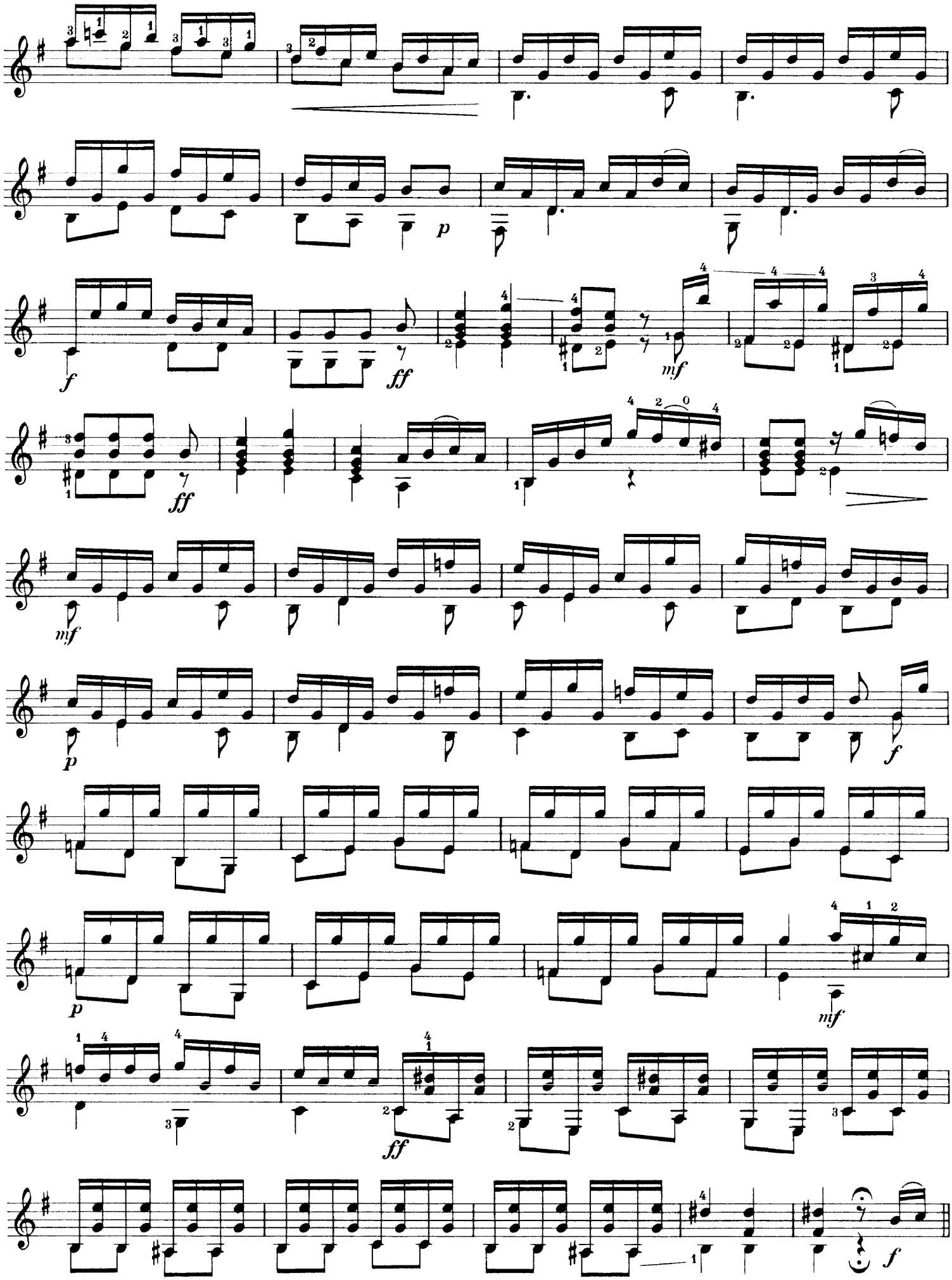


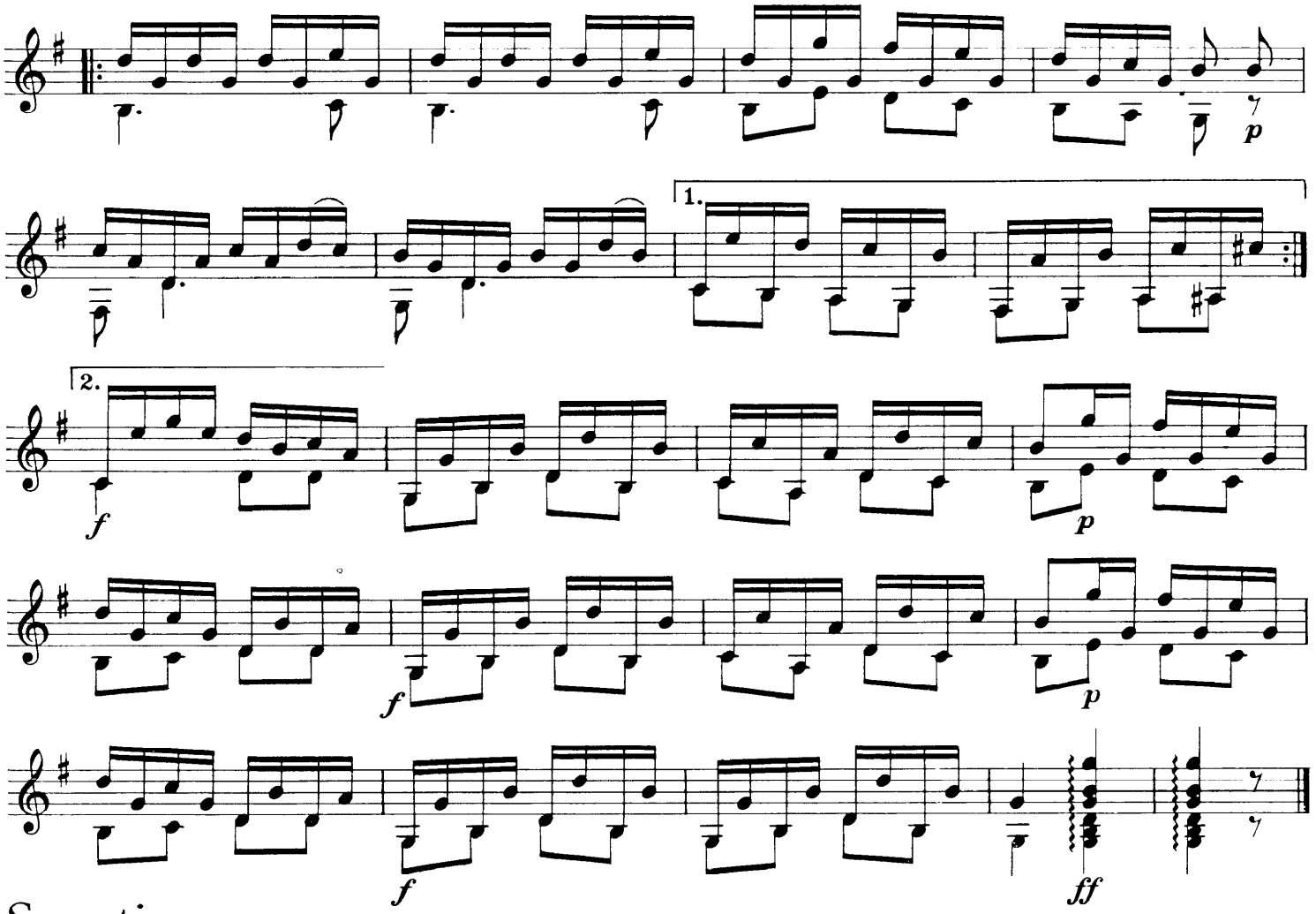

mf
f
pp
mf
f
p
f
p
f
p
f
p
pp

Rondo

Allegretto



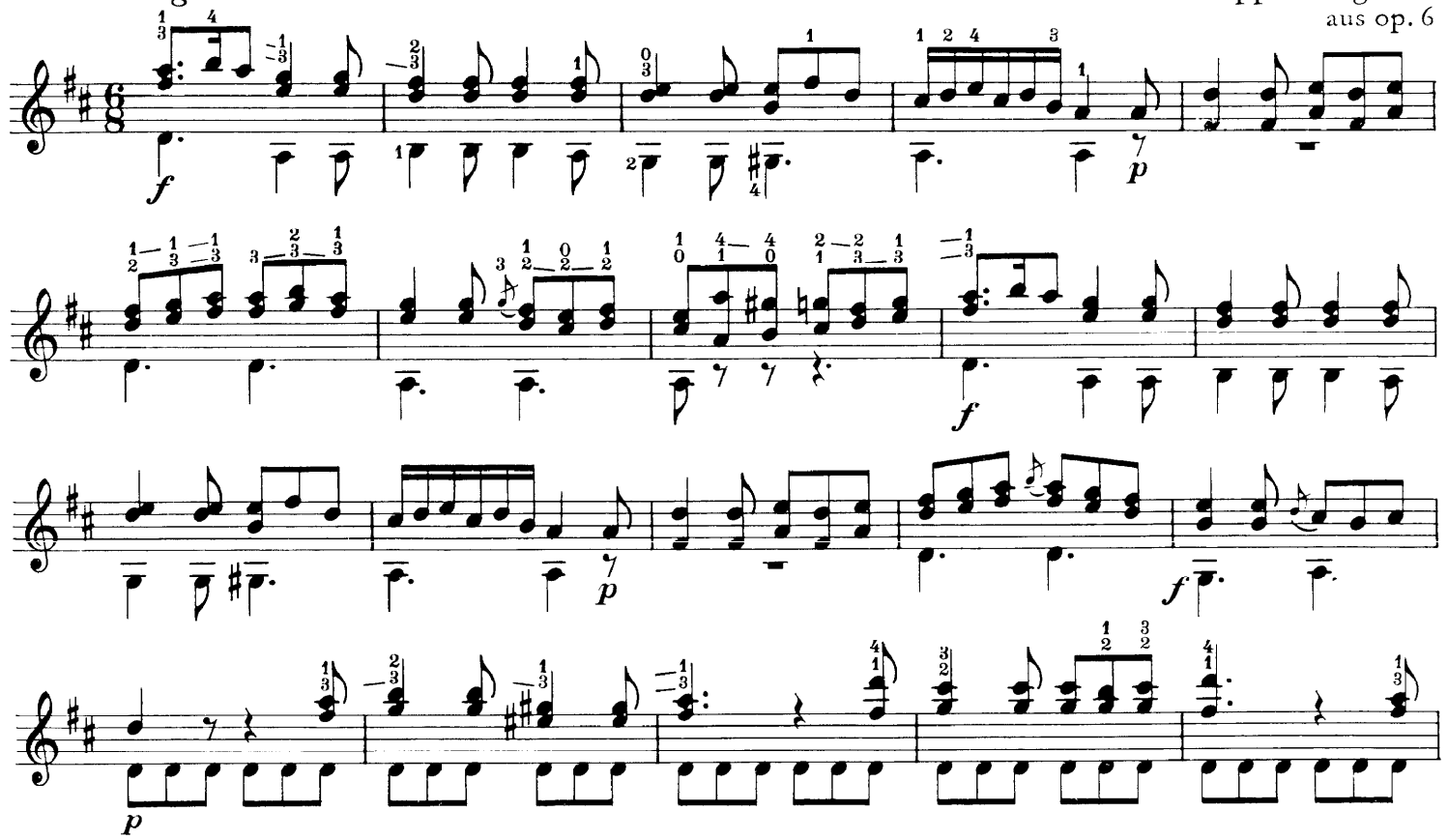

p
f
ff
mf
ff
mf
p
f
p
mf
ff
f

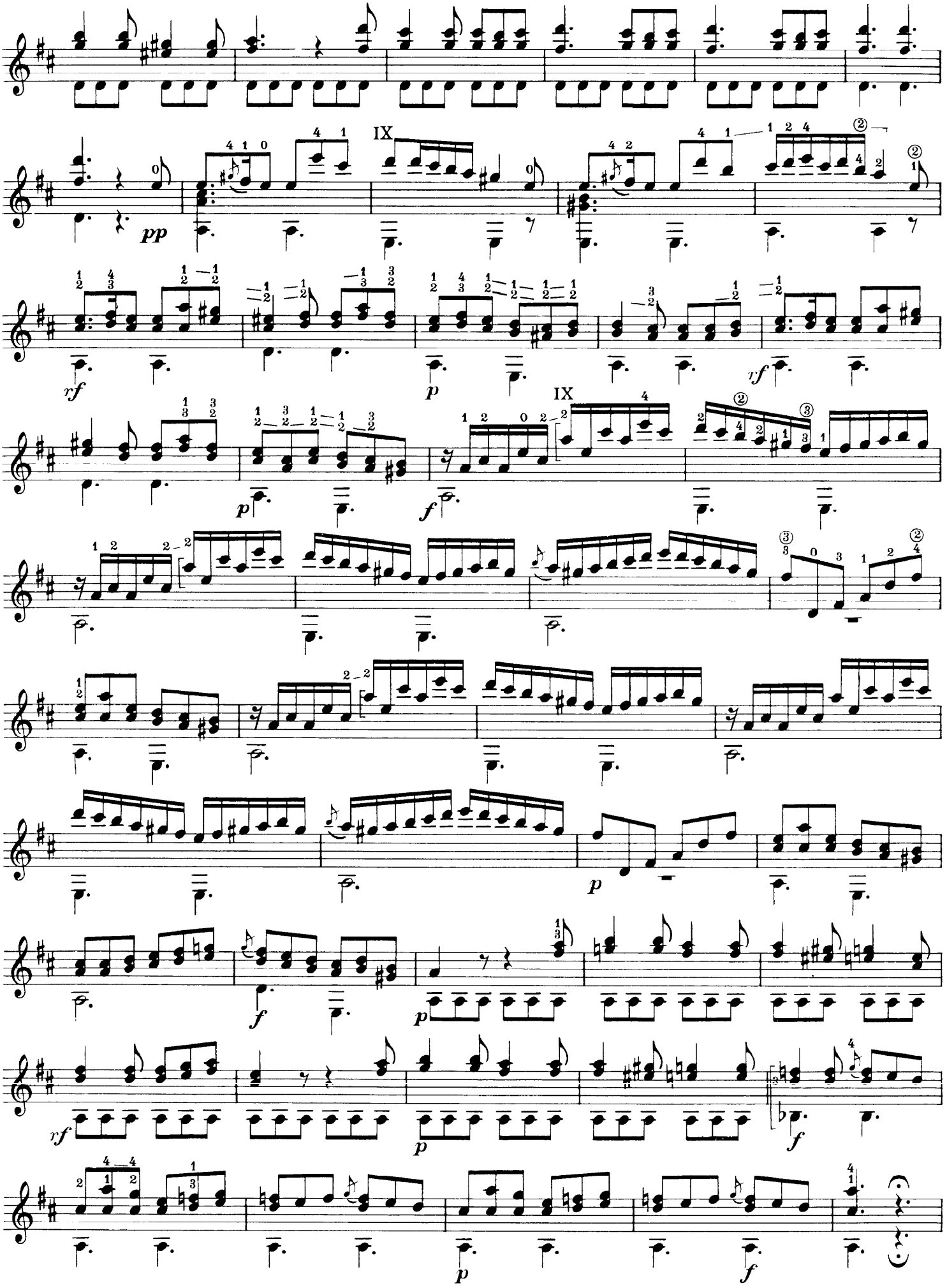


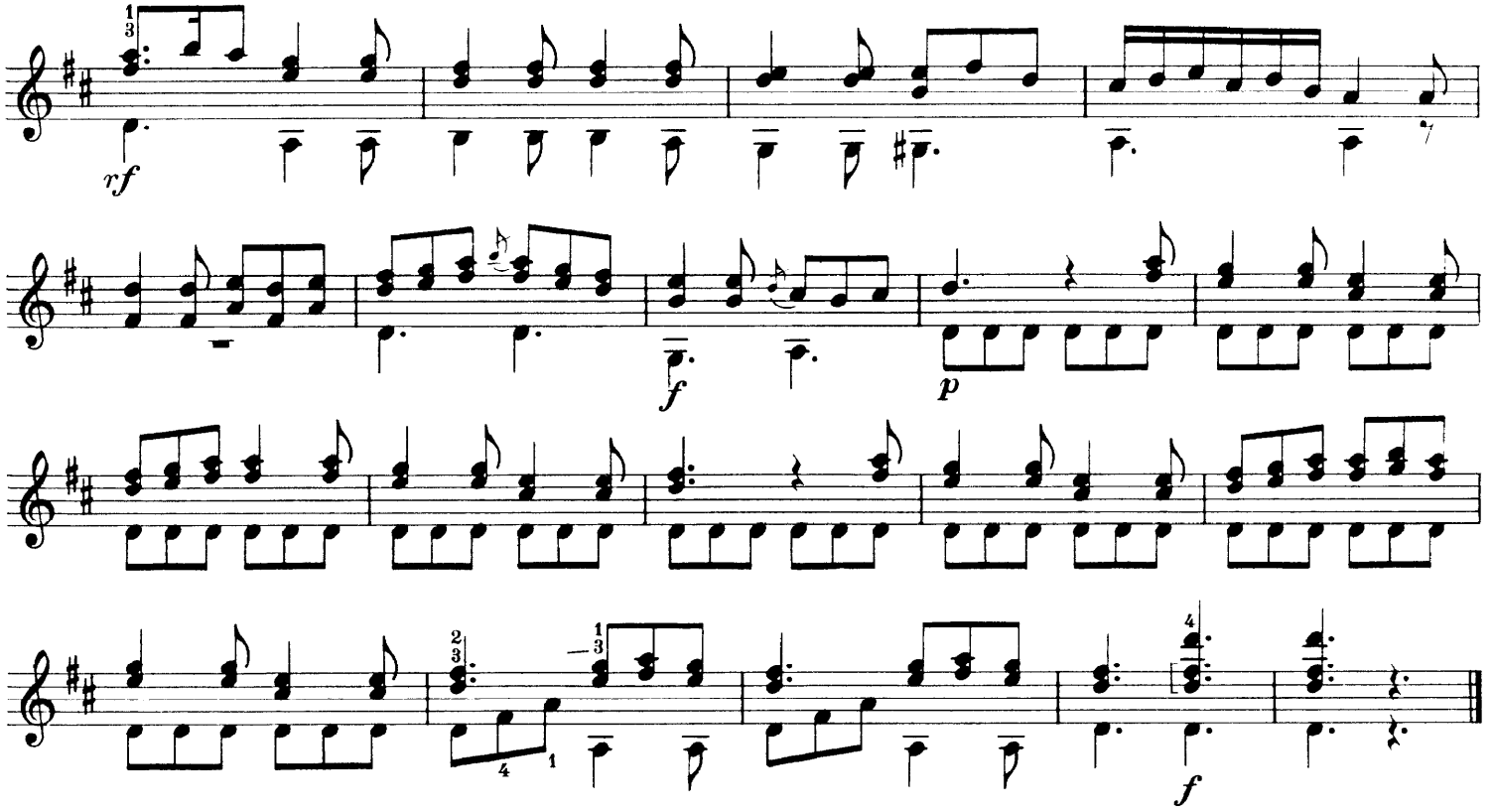
Sonatine

Allegro

Filippo Gragnani
aus op. 6

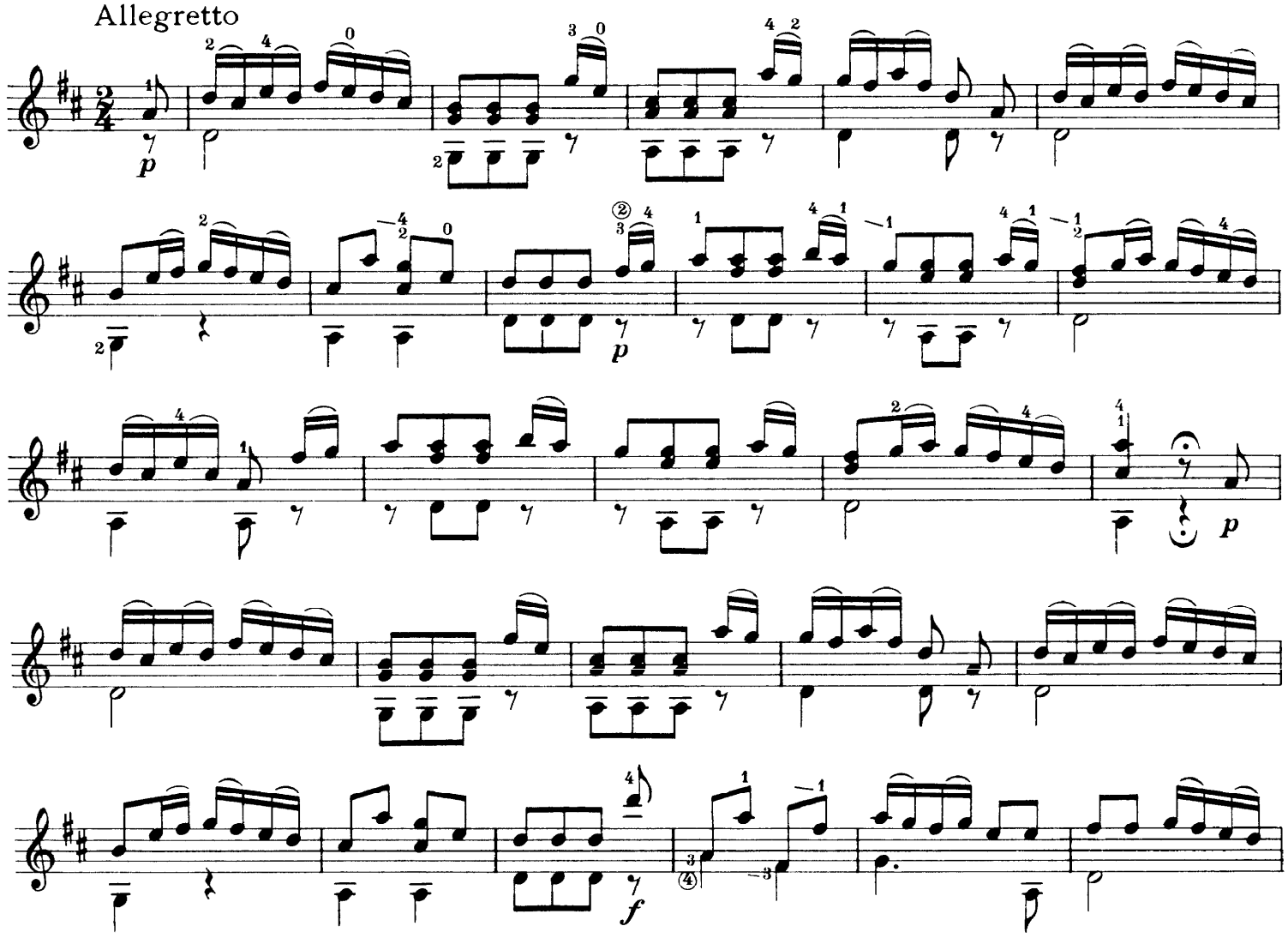


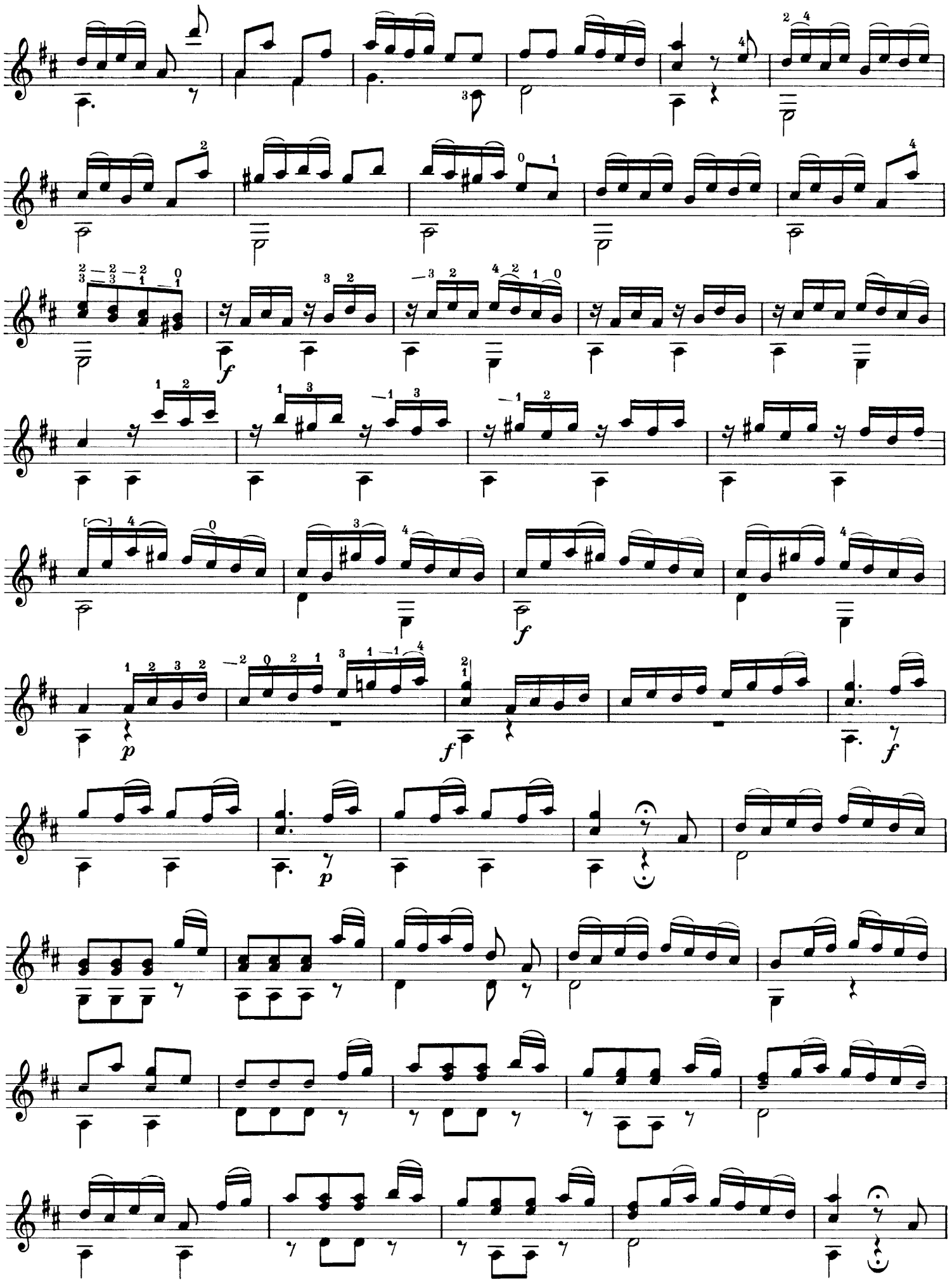

IX
pp
rf
p
rf
p
f
IX
p
f
p
rf
p
f
p
f

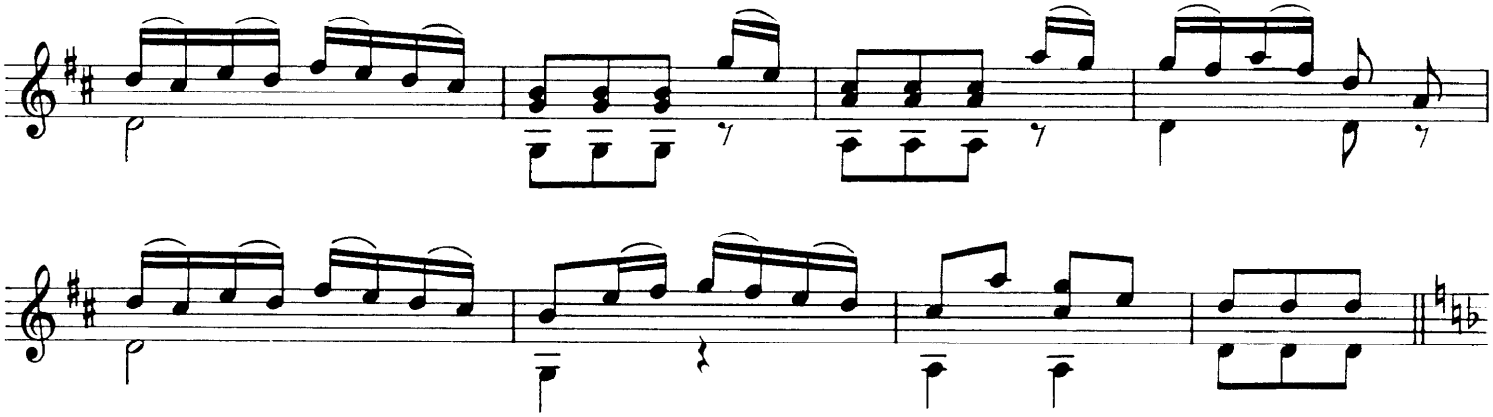


Rondo

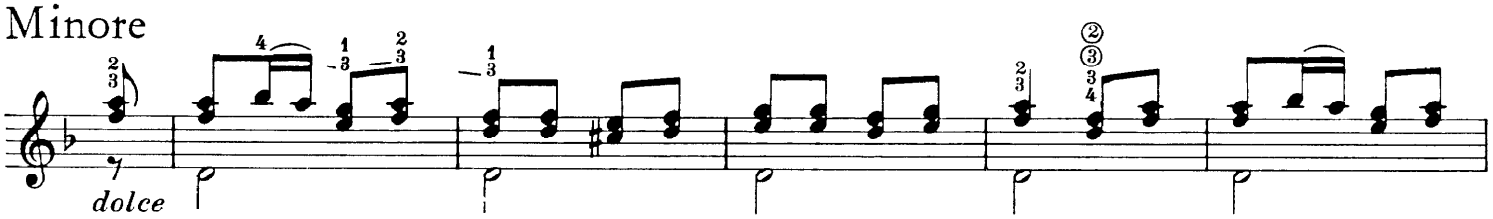
Allegretto

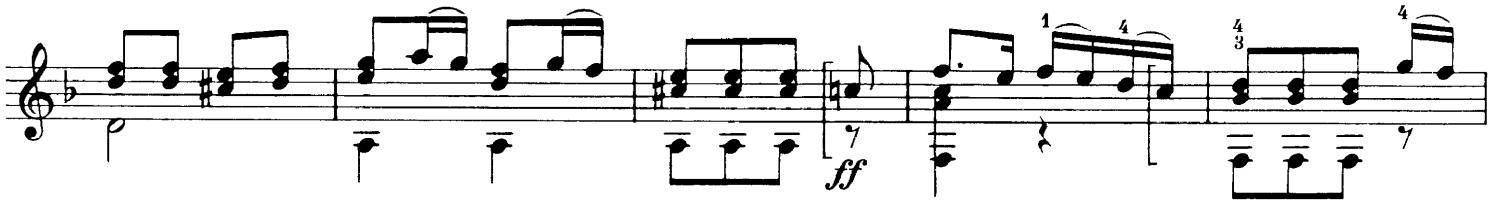


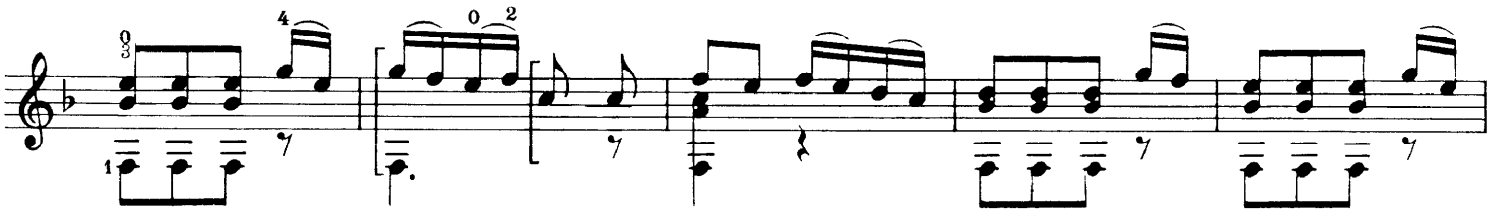

f
f
p
f
f
p

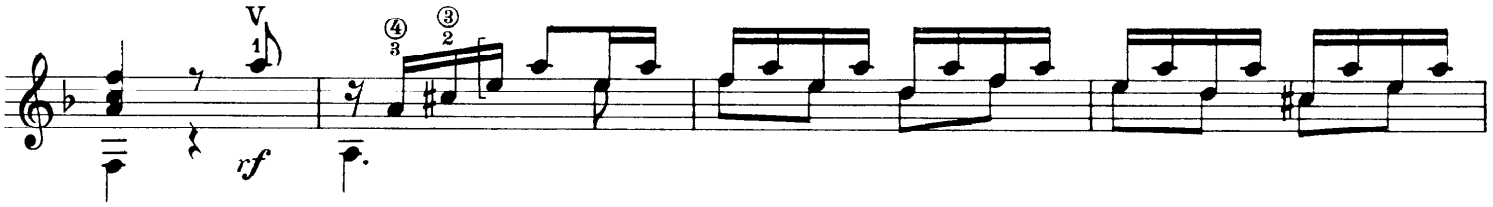


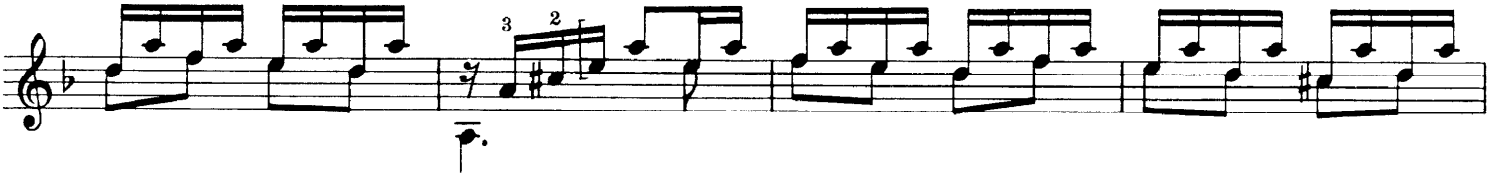
Minore

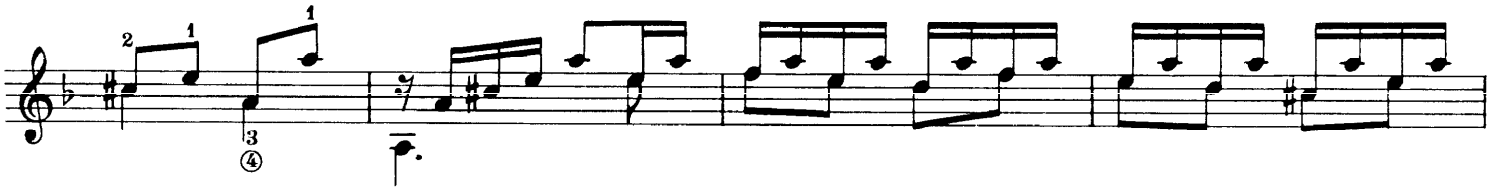


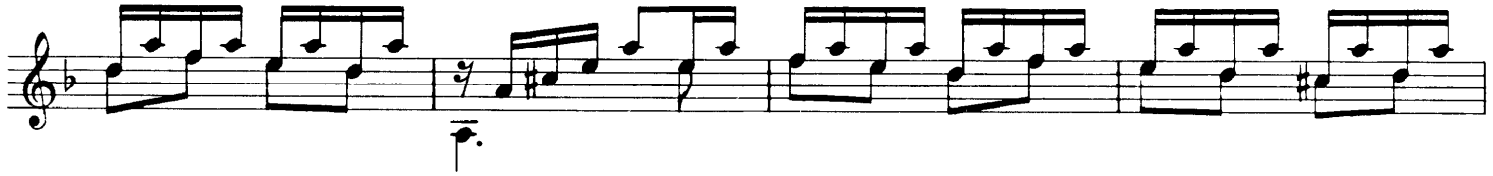


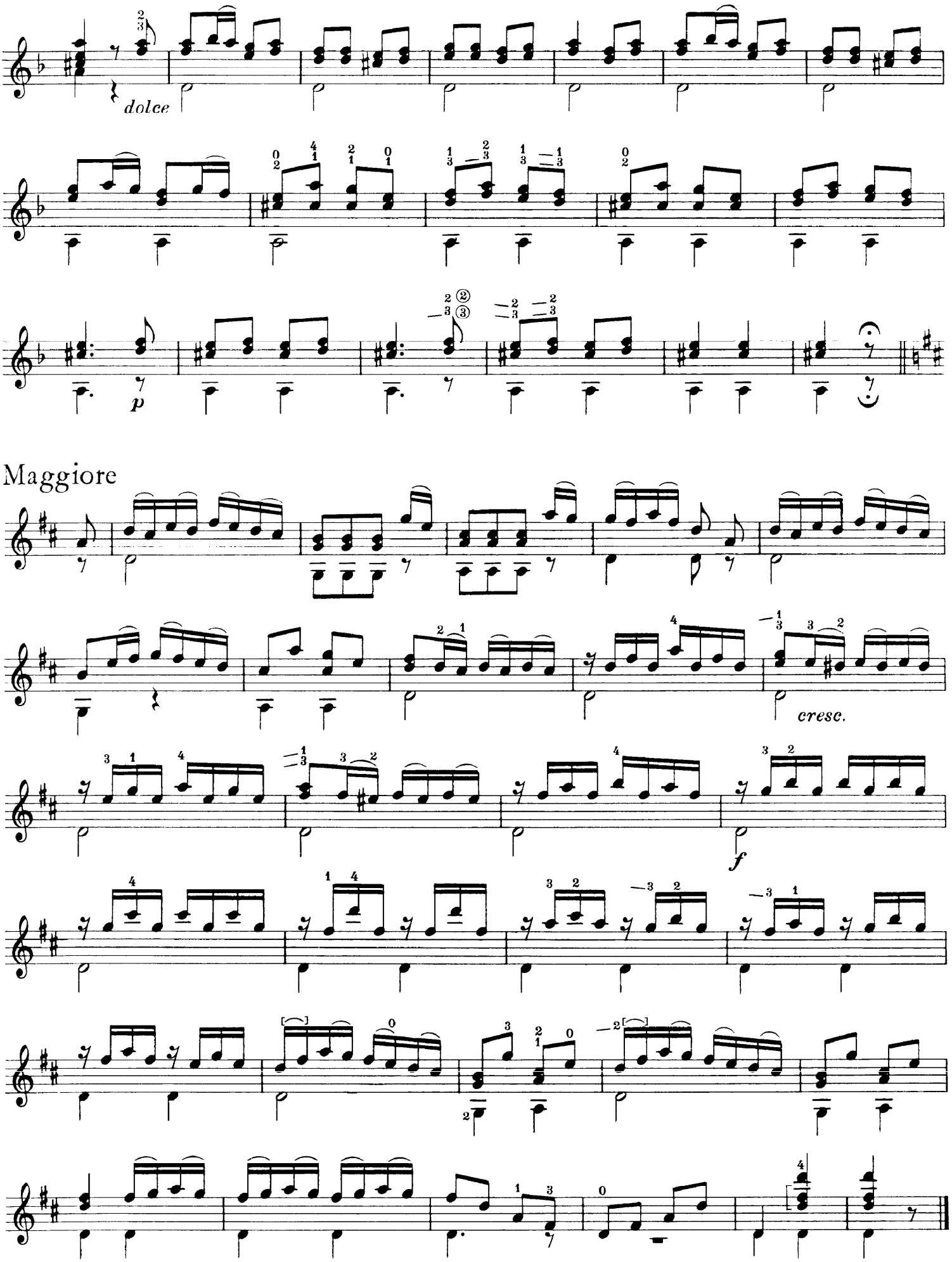








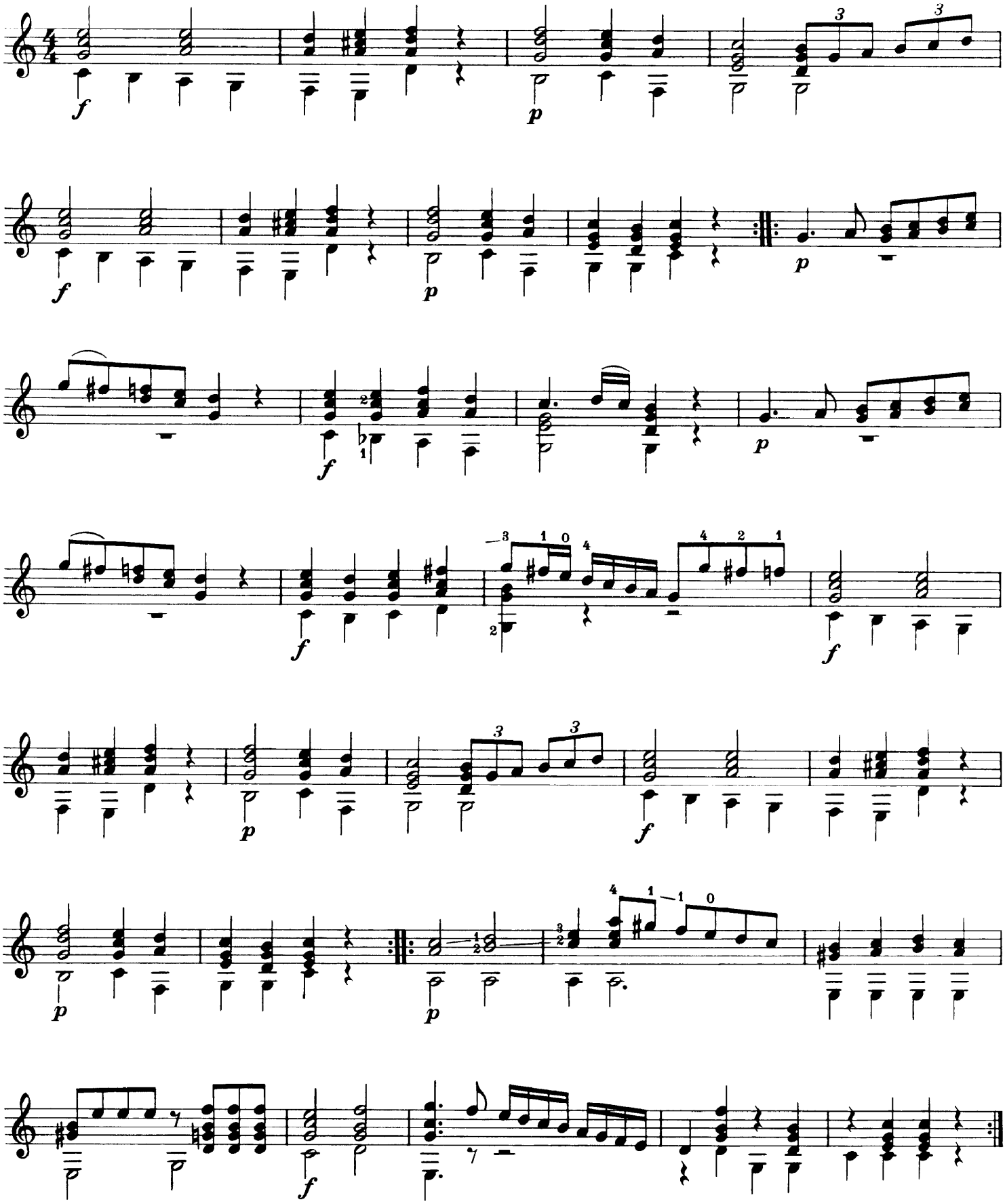


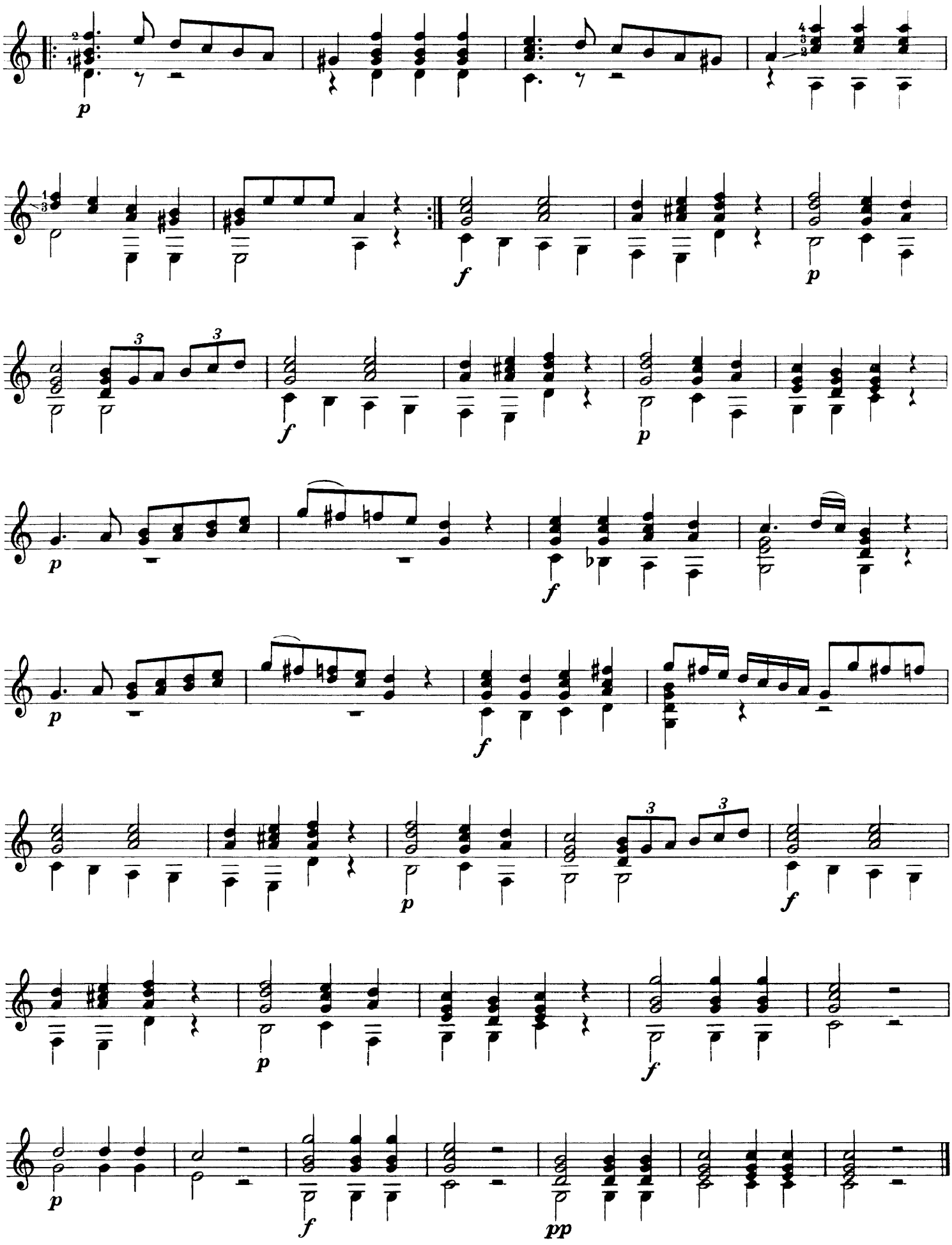

dolce
p
Maggiore
cresc.
f

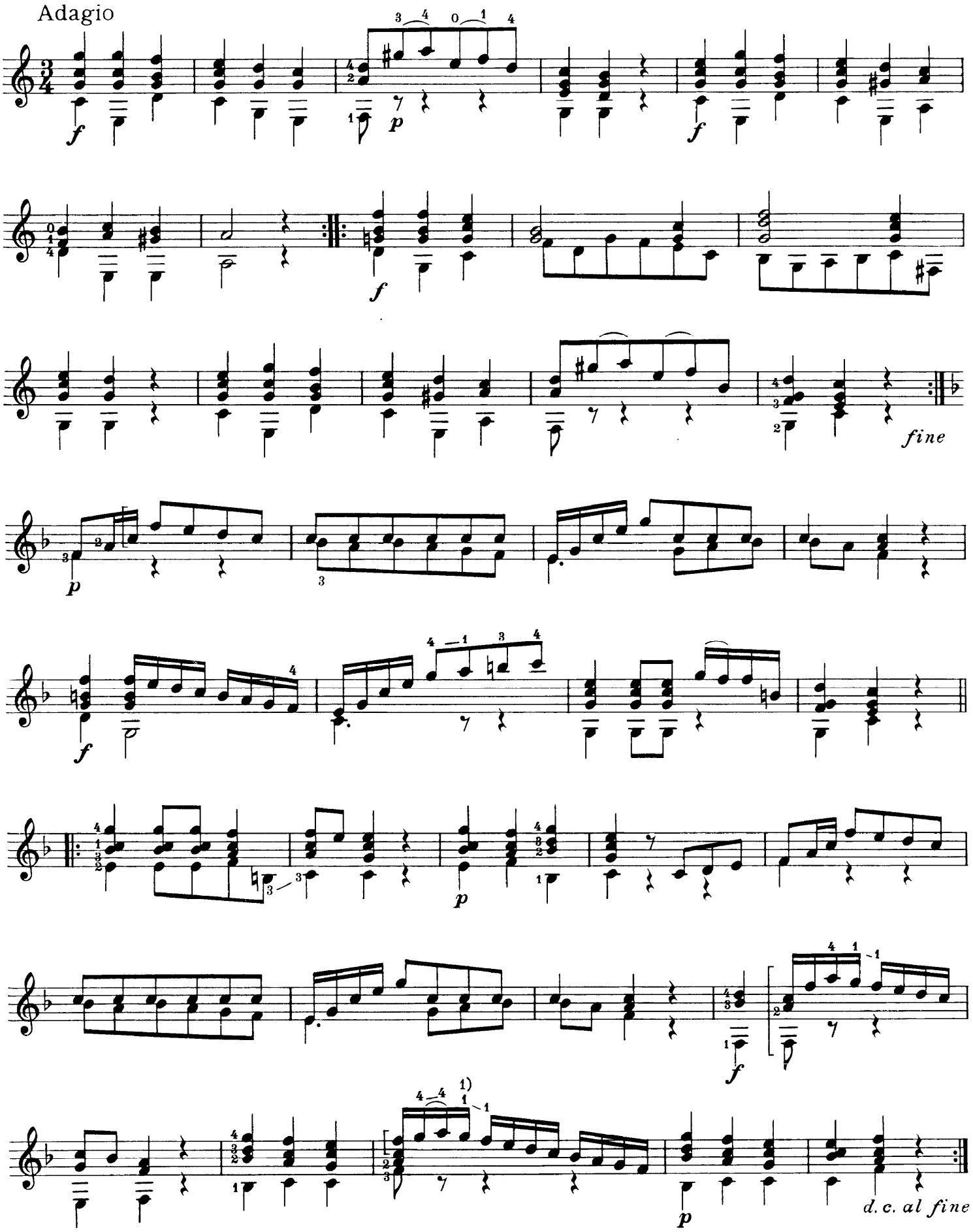
Sonatine

Leonhard de Call
op. 22

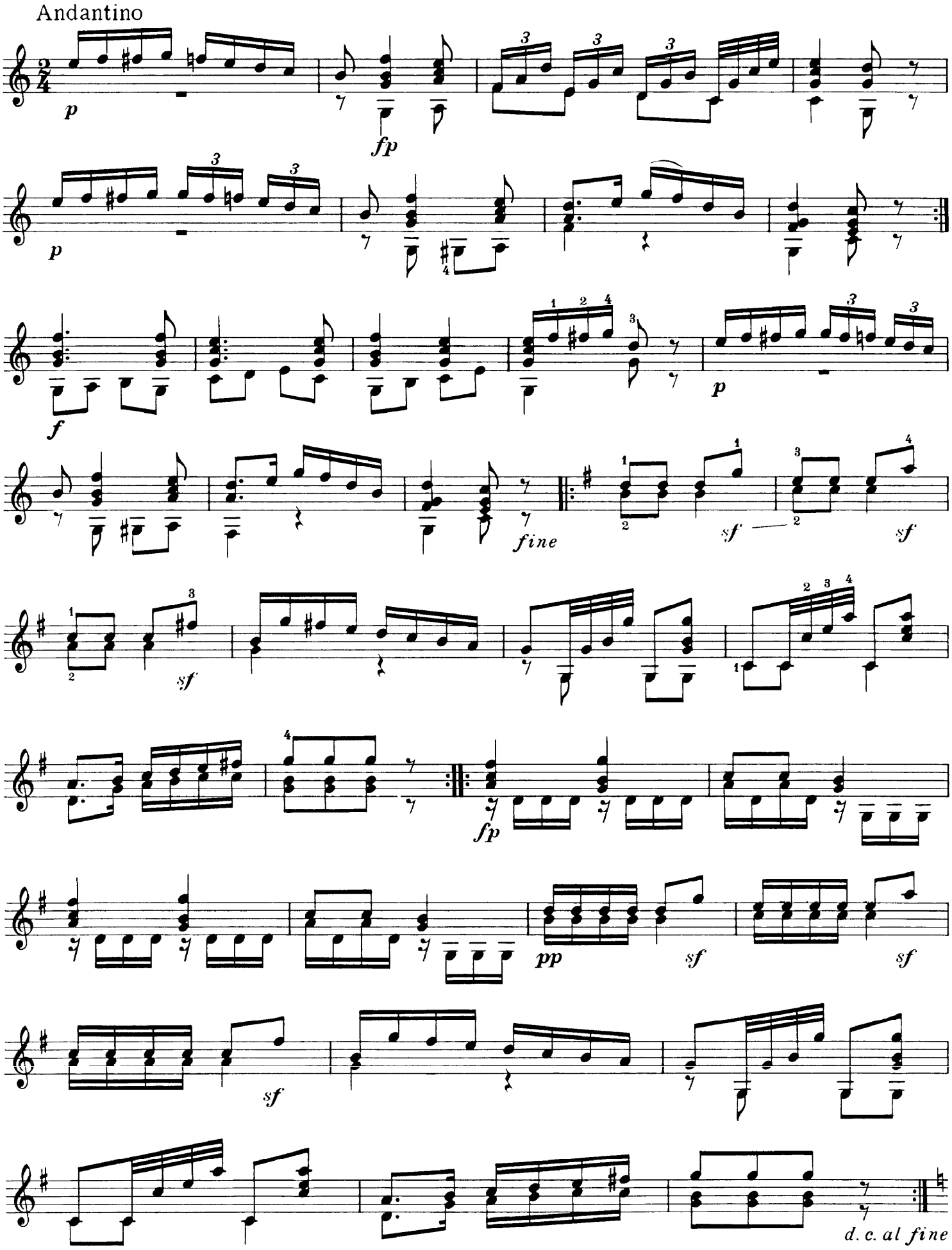
Maestoso




p
f
p
f
p
f
p
p
f
p
f
p
f
pp

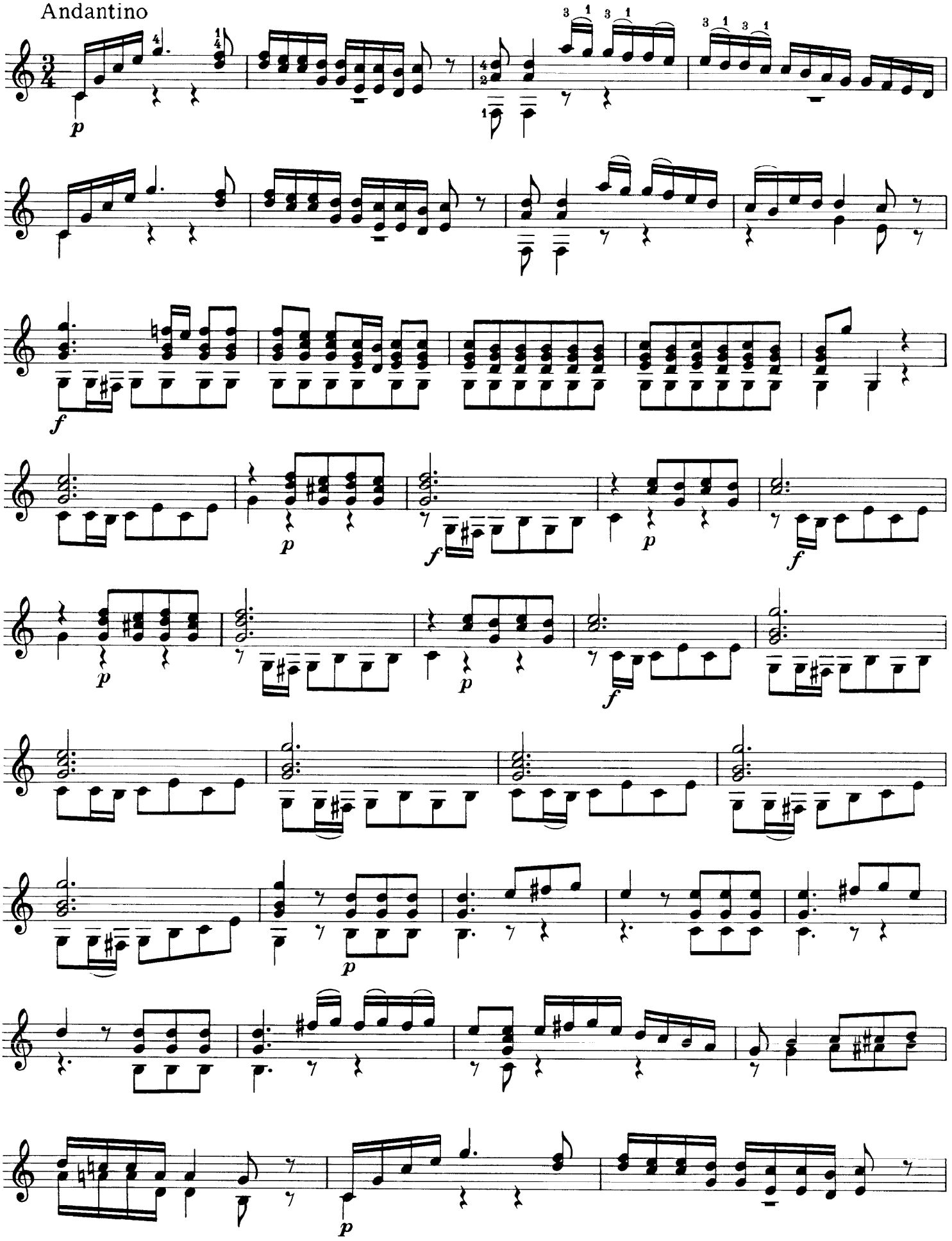


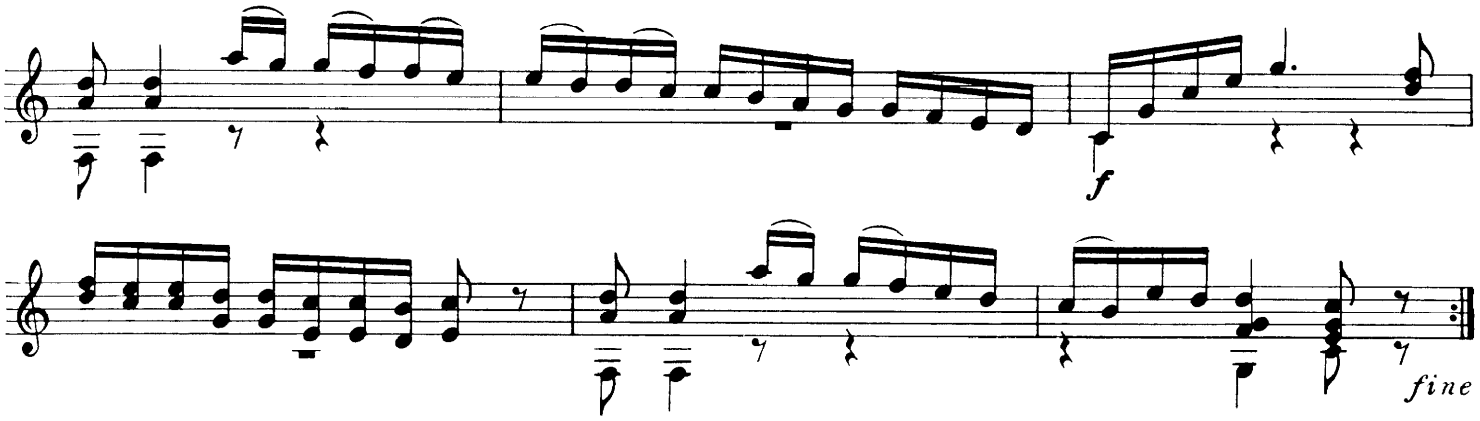
1) Bindung „schleifen“ / *slide*


Andantino
p
fp
p
f
p
fine
sf
sf
sf
fp
pp
sf
sf
sf
d. c. al fine

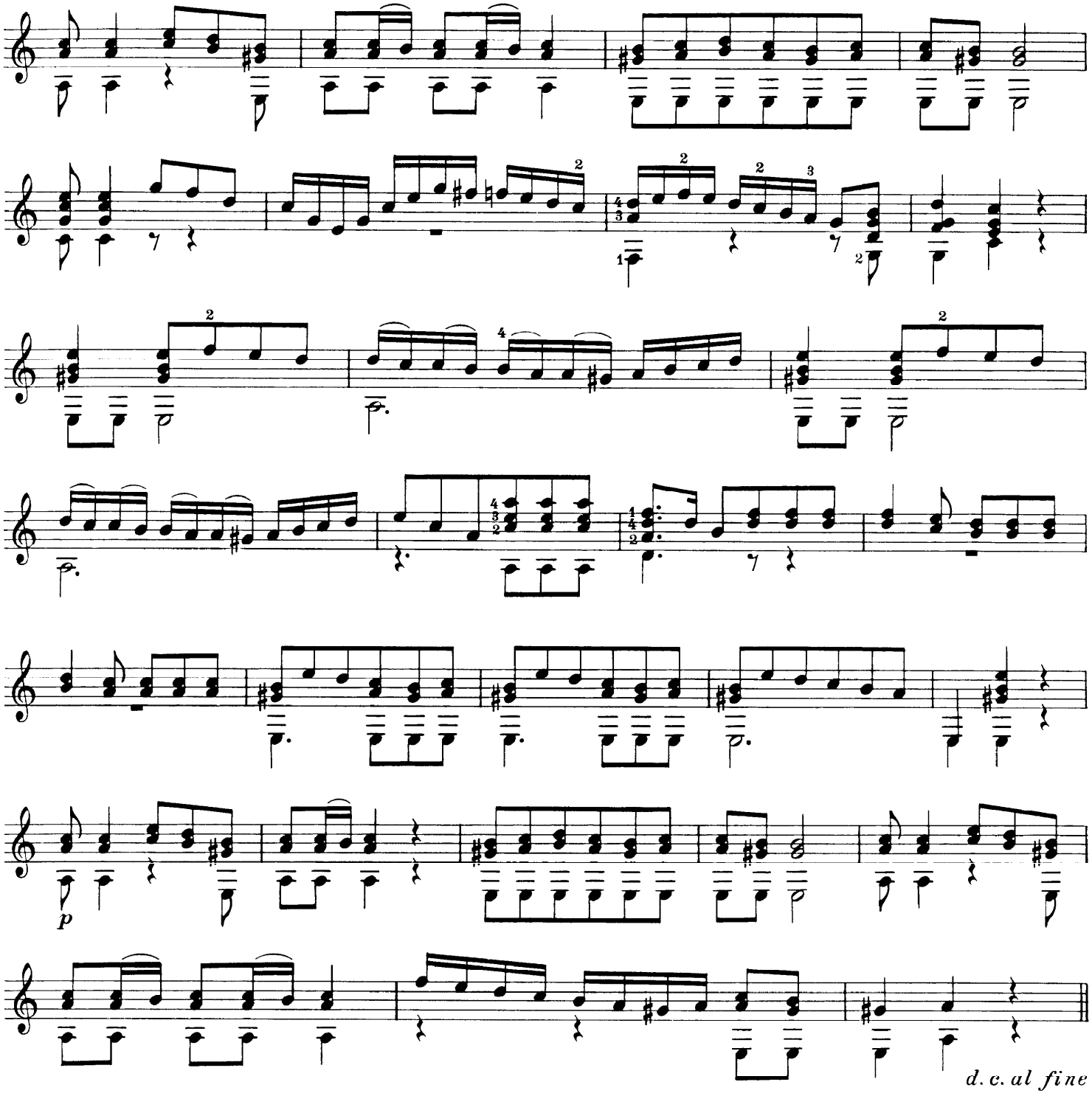
Polonaise

Andantino





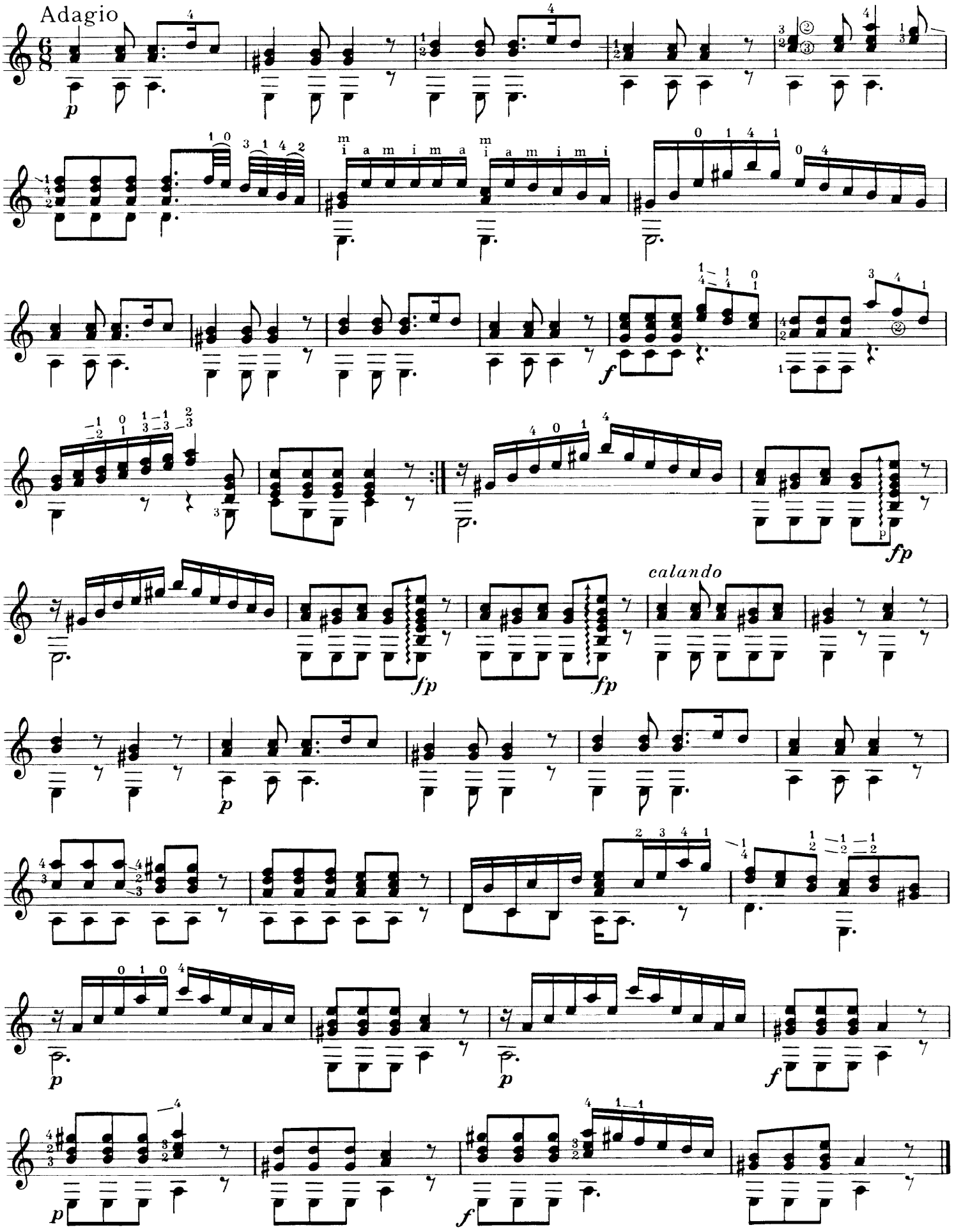
Minore

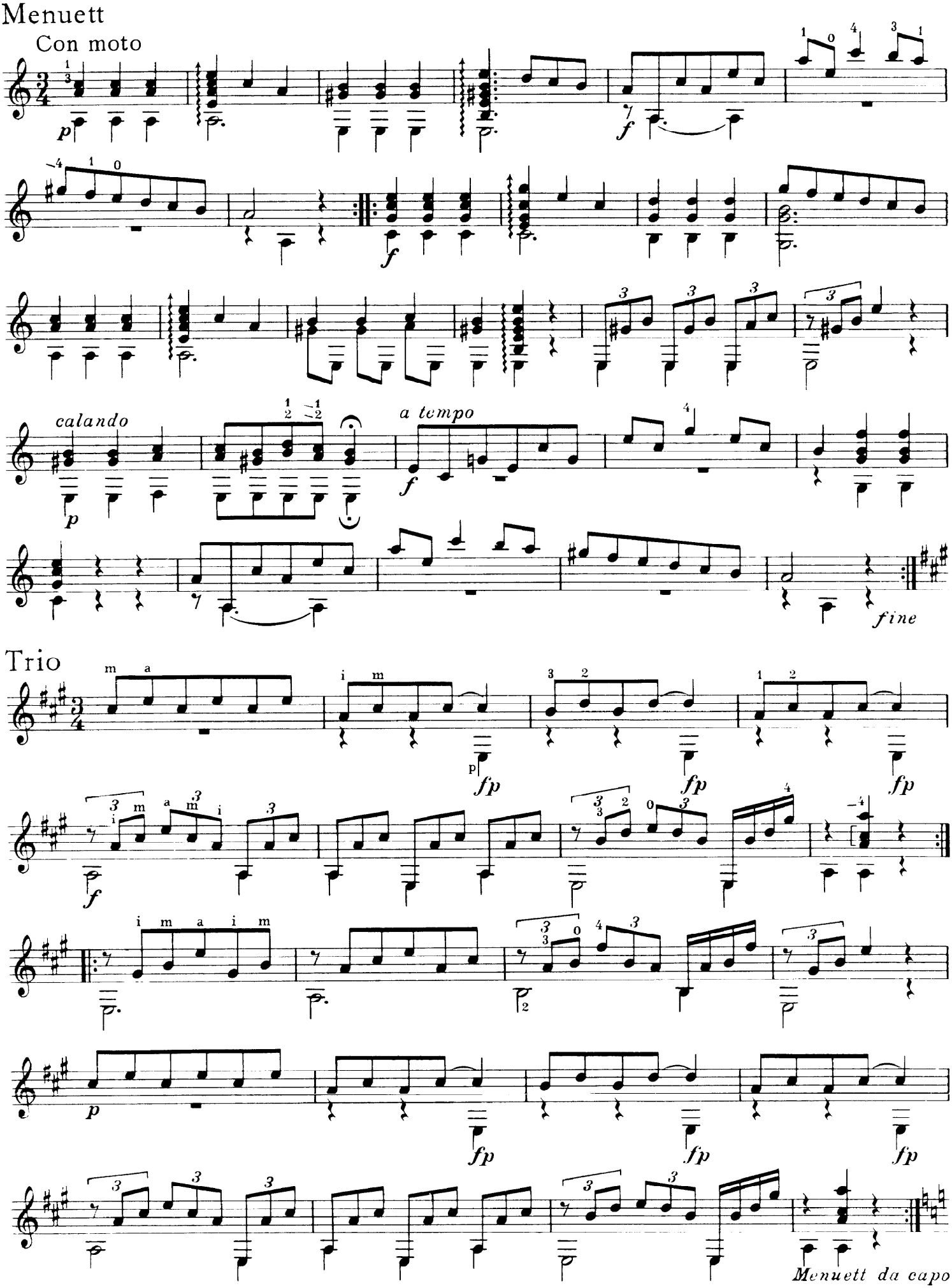


Sonate

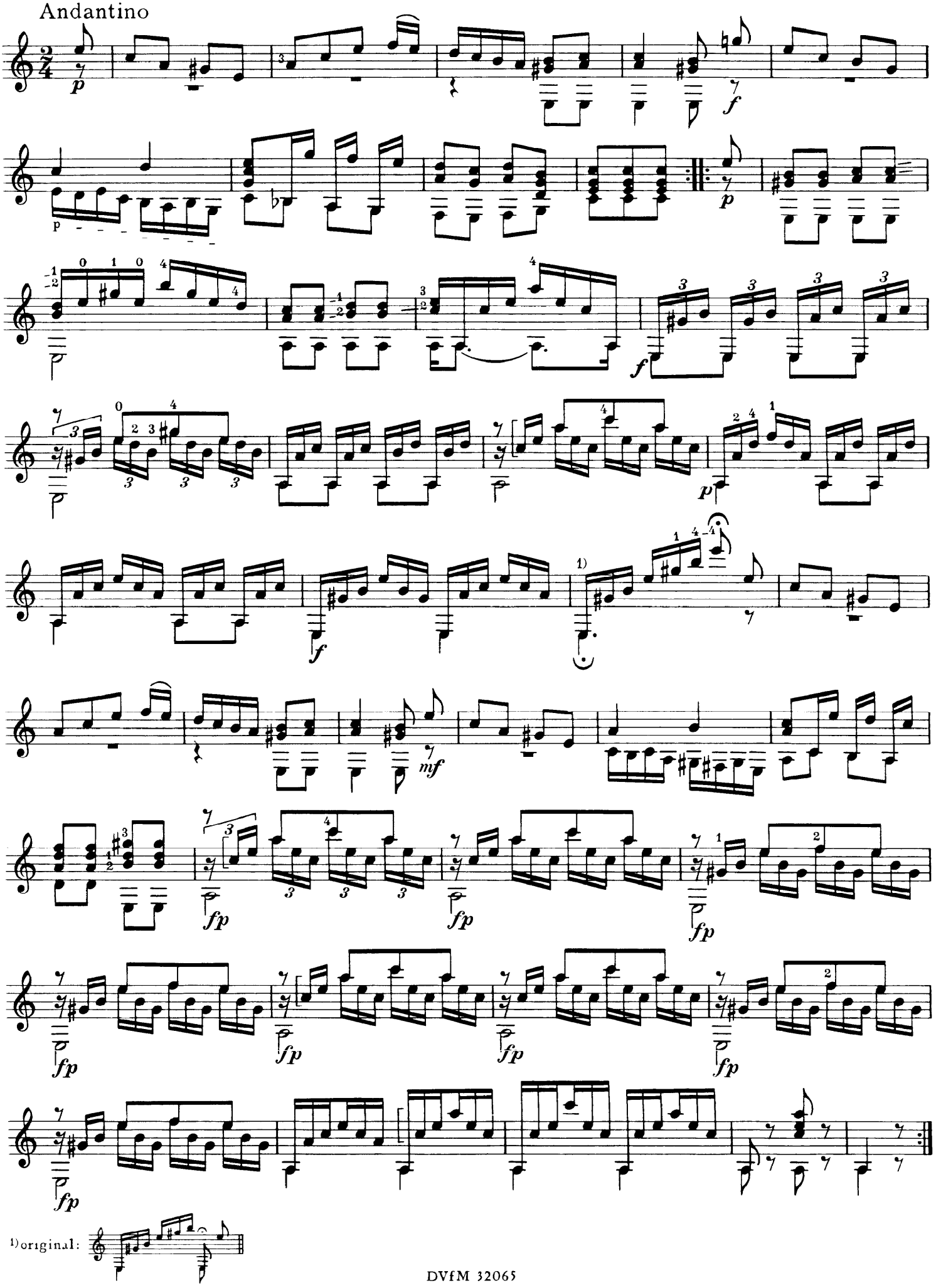
Leonhard de Call

Adagio



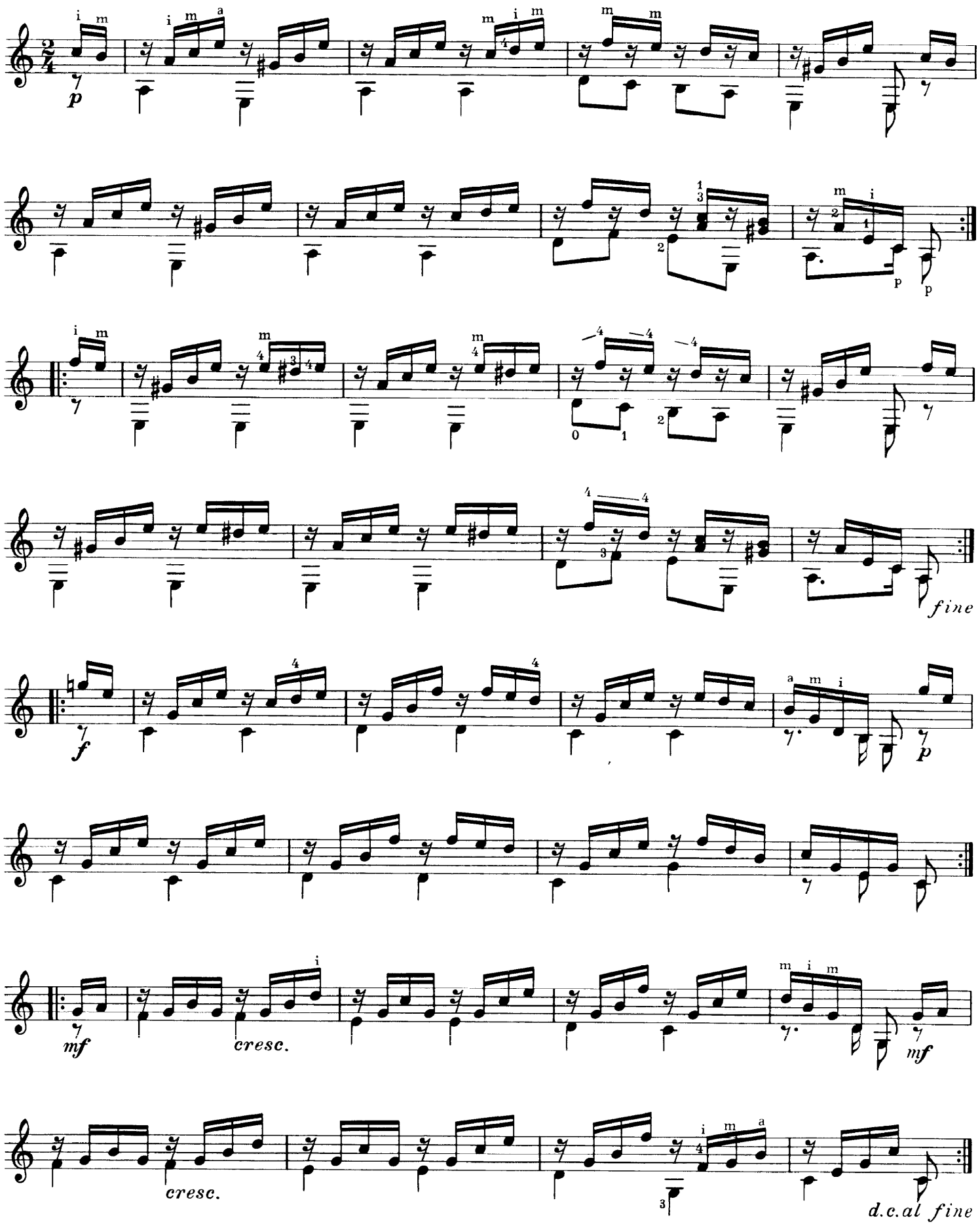

Menuett
Con moto
calando
a tempo
fine
Trio
Menuett da capo

Andantino



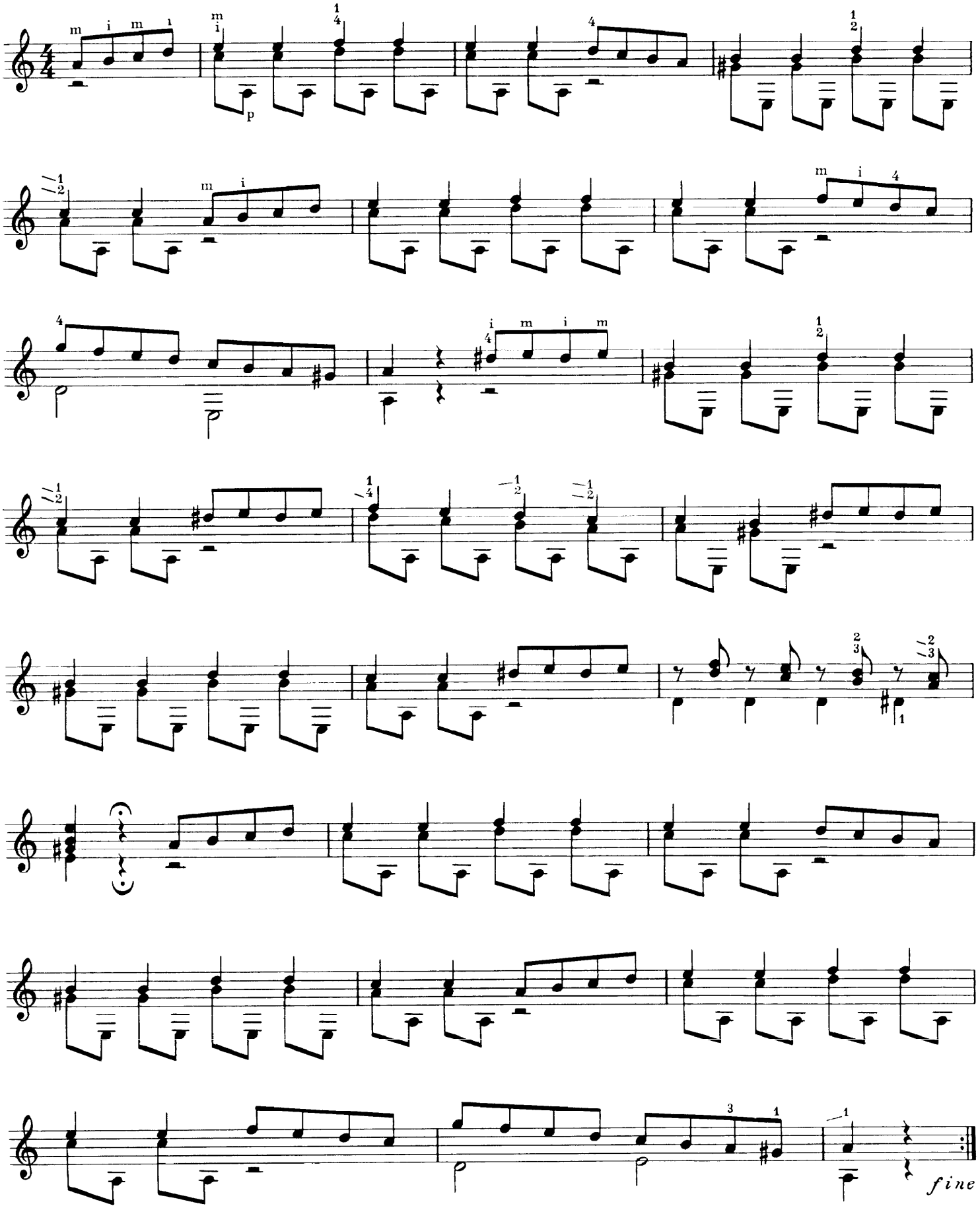
Andantino

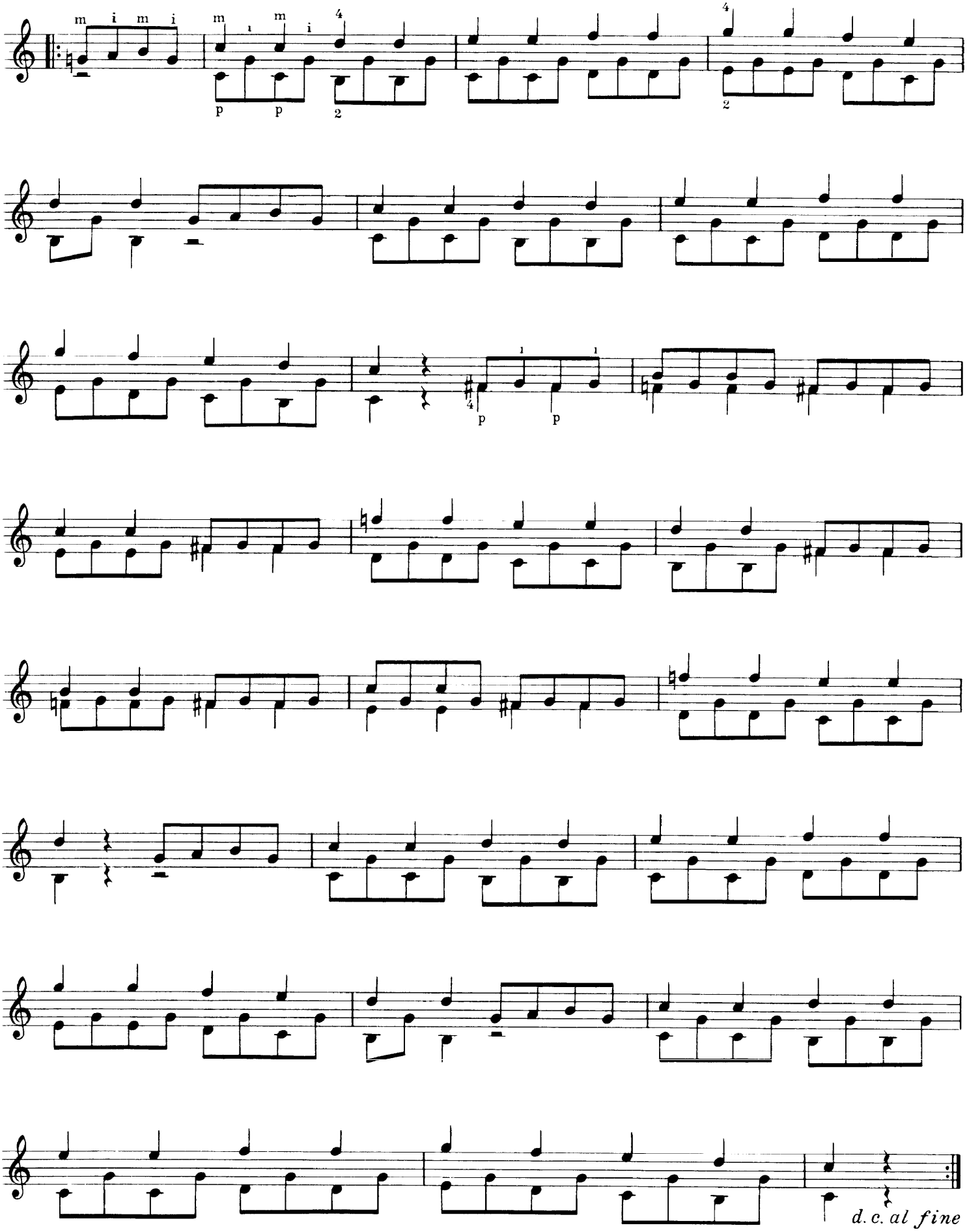
Fernando Carulli



Andante

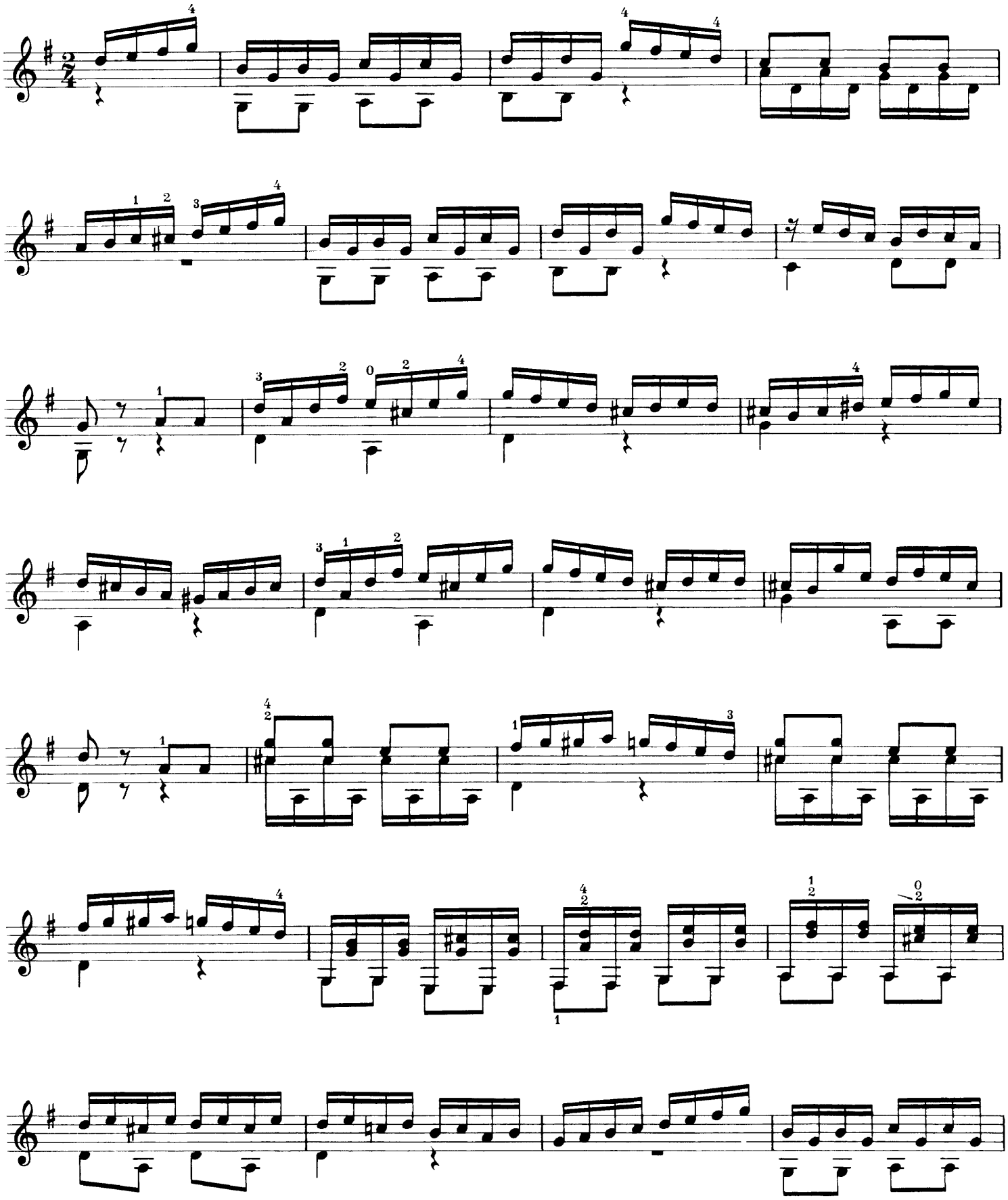
Fernando Carulli

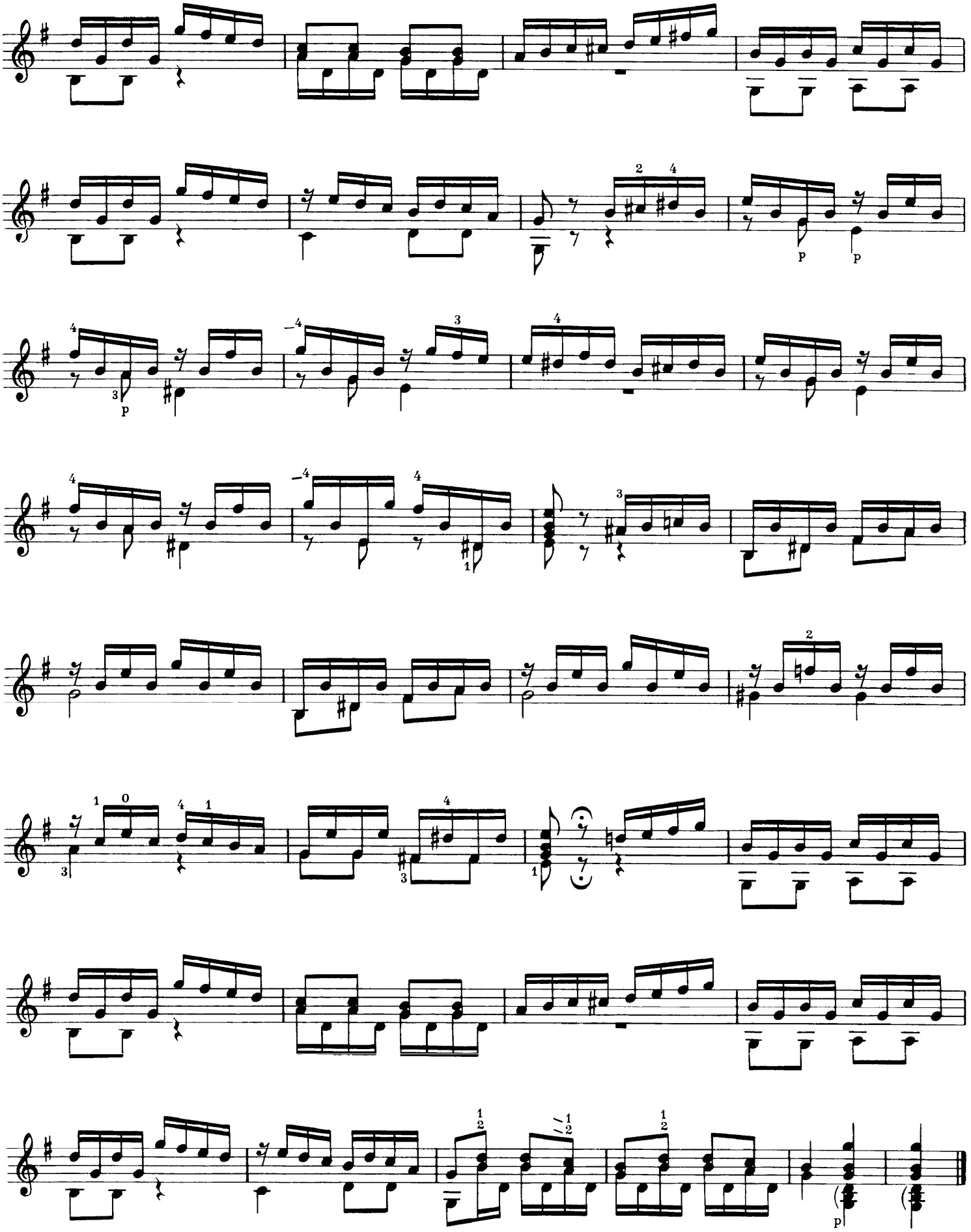



m i m i
m i m i
4
p p
2
4
2
4
p p
d. c. al fine

Poco allegretto

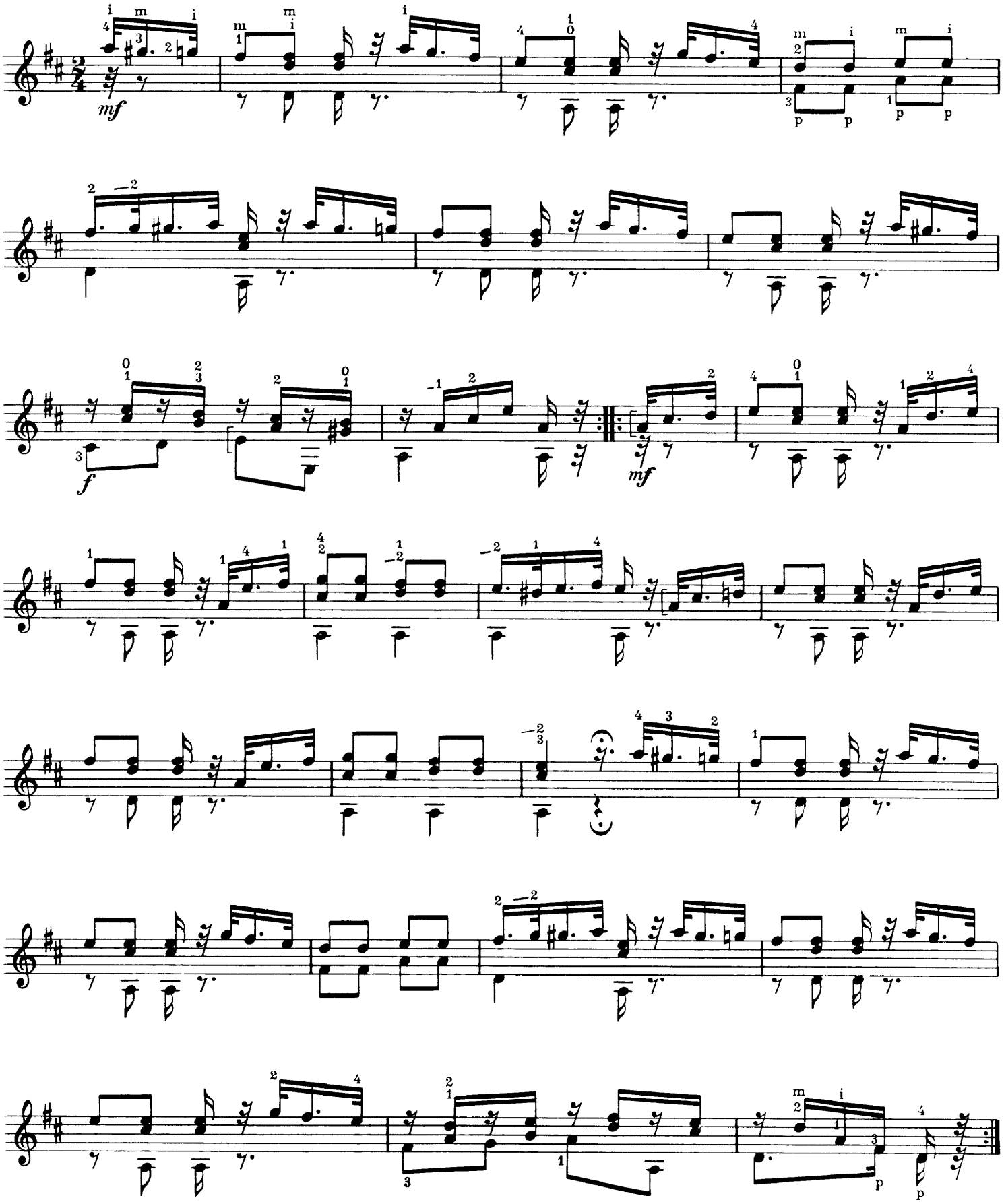
Fernando Carulli





Andante grazioso

Fernando Carulli



Varié

Fernando Carulli
aus op. 333

Andante

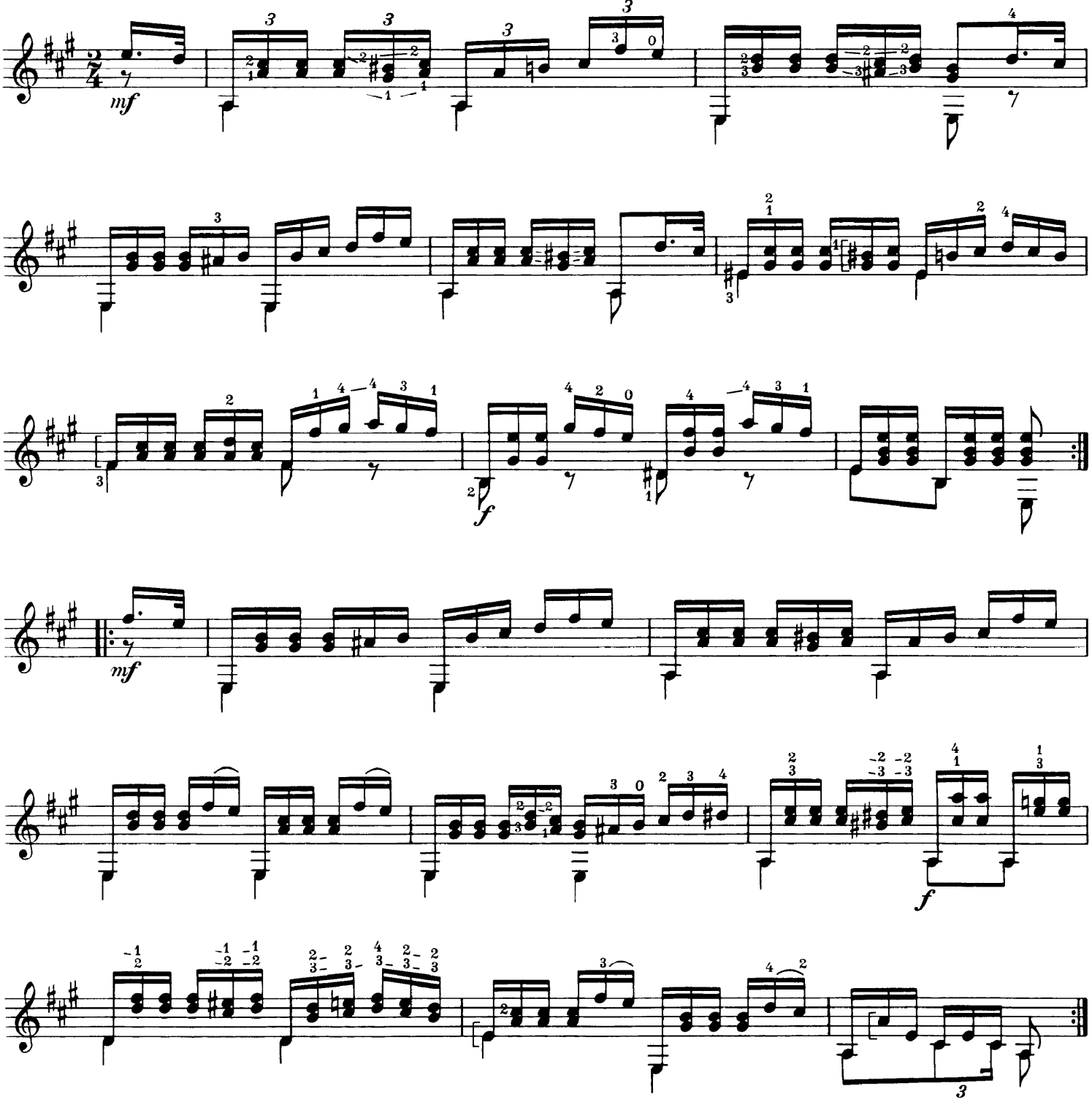
mf

Var. I

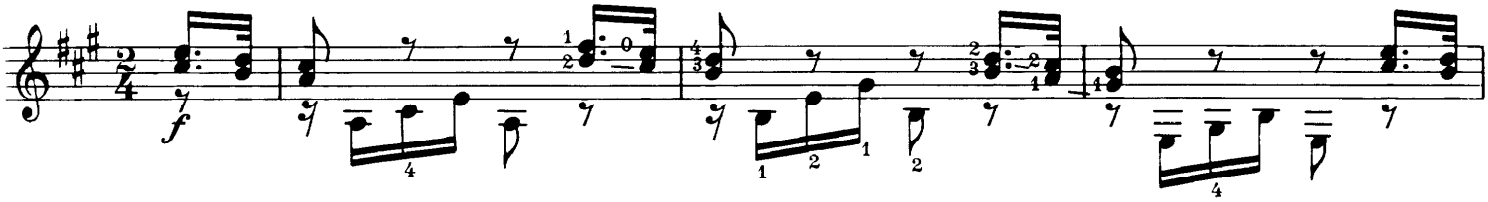
f

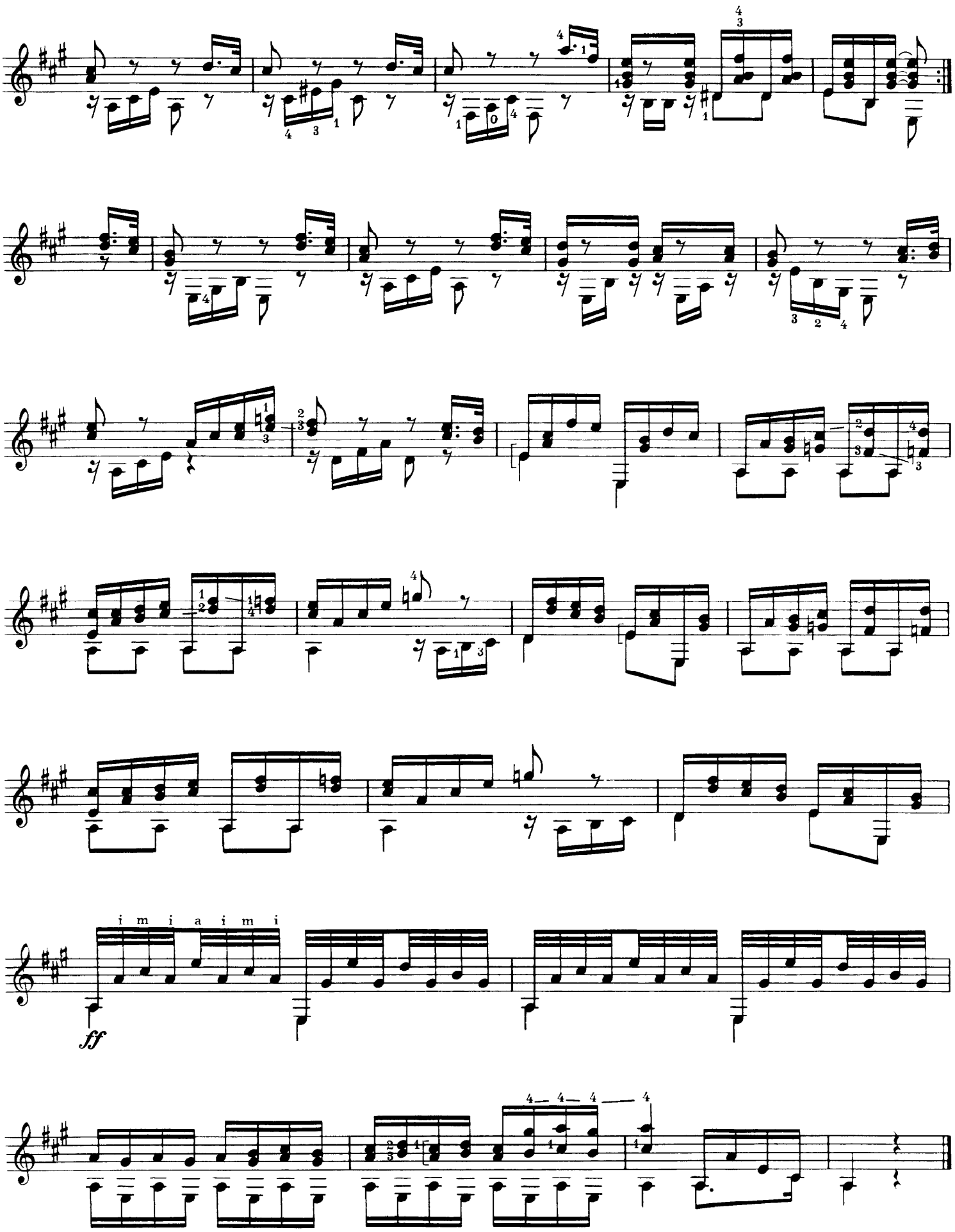
p

Var. II



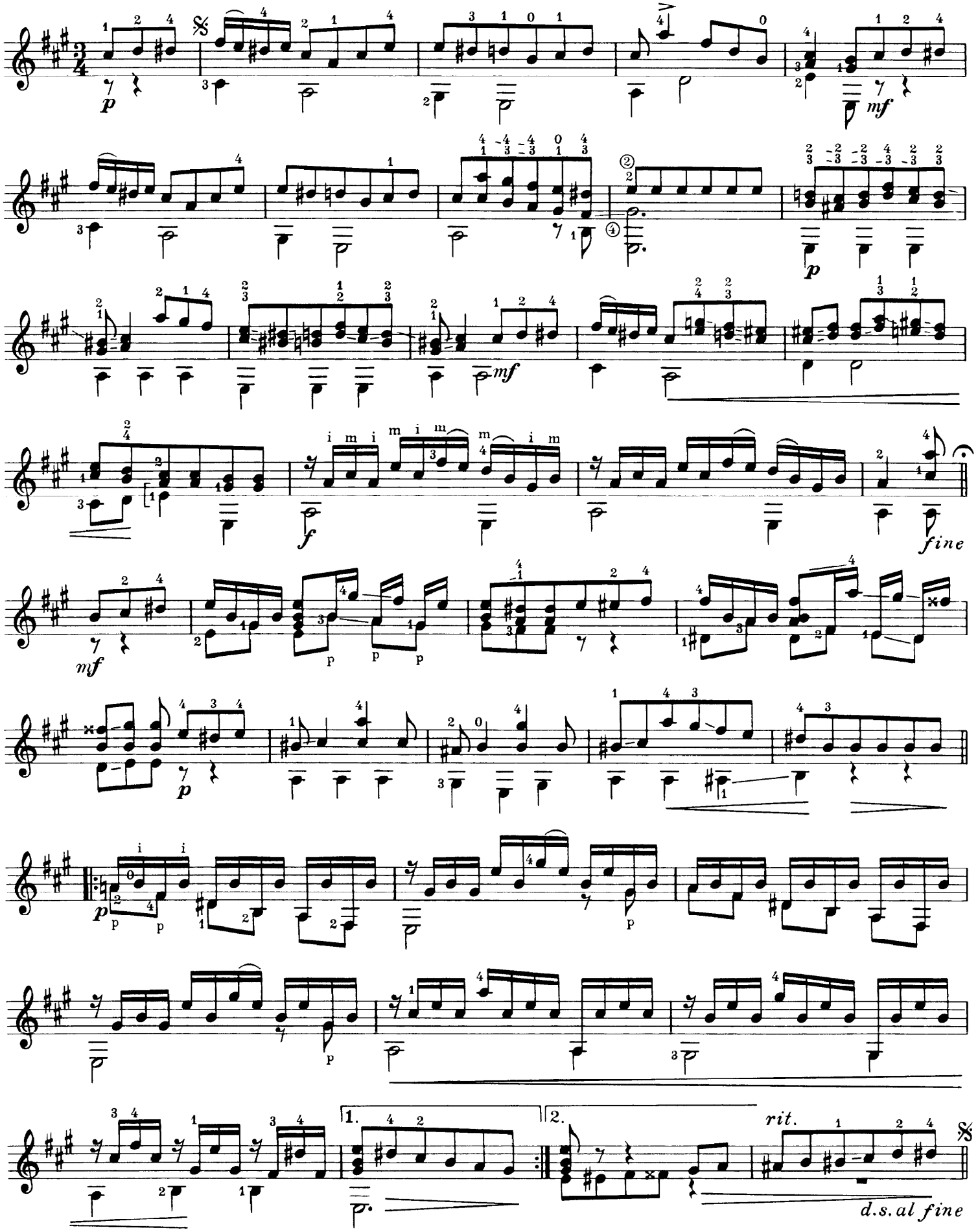
Var. III




i m i a i m i
ff

Alla polacca

Fernando Carulli



Menuett

Fernando Carulli
aus op. 70

Allegro

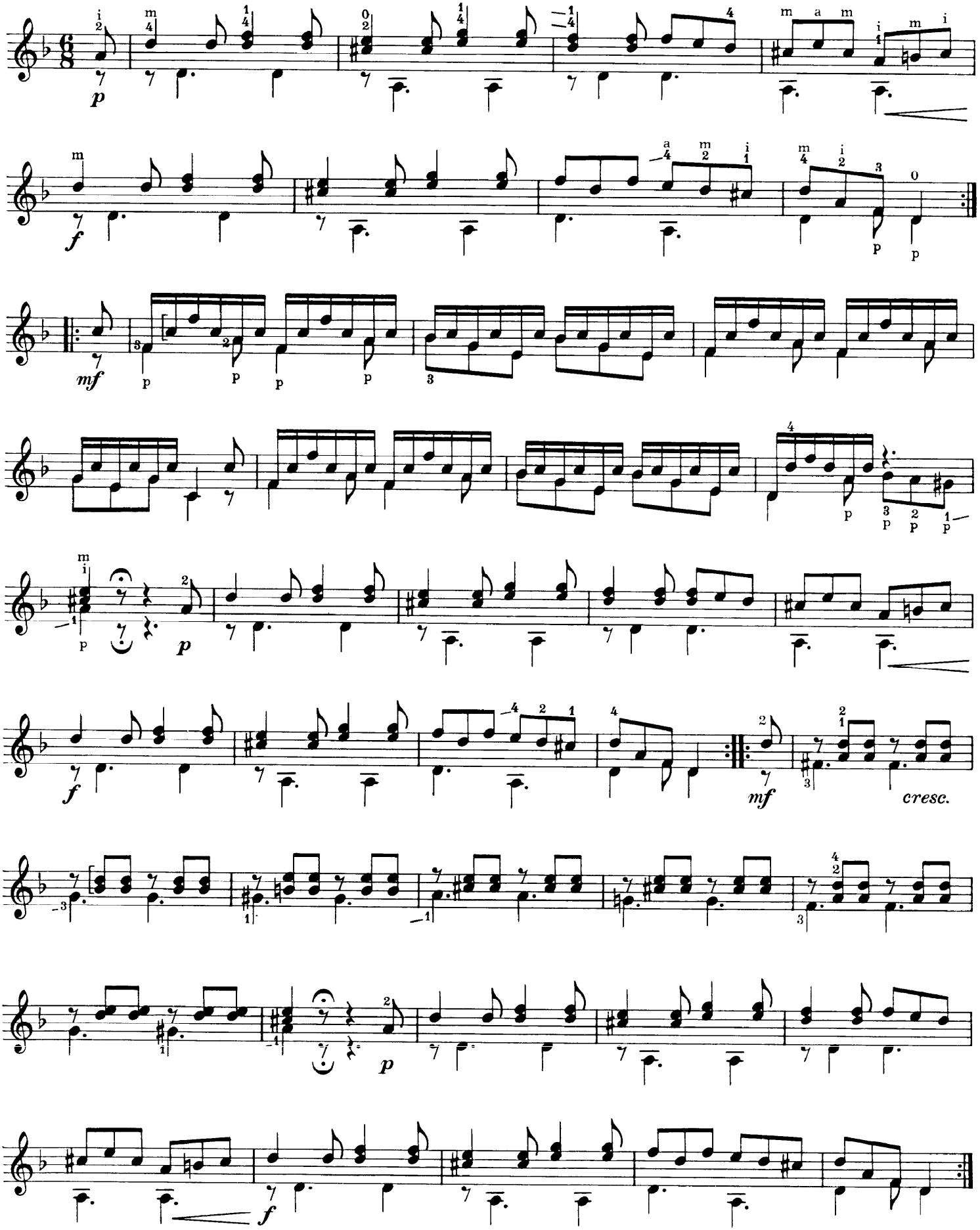
mf *f* *p* *cresc.* *f* *mf* *ff* *fine*

Trio

mf *f* *mf* *ff* *d. c. al fine*

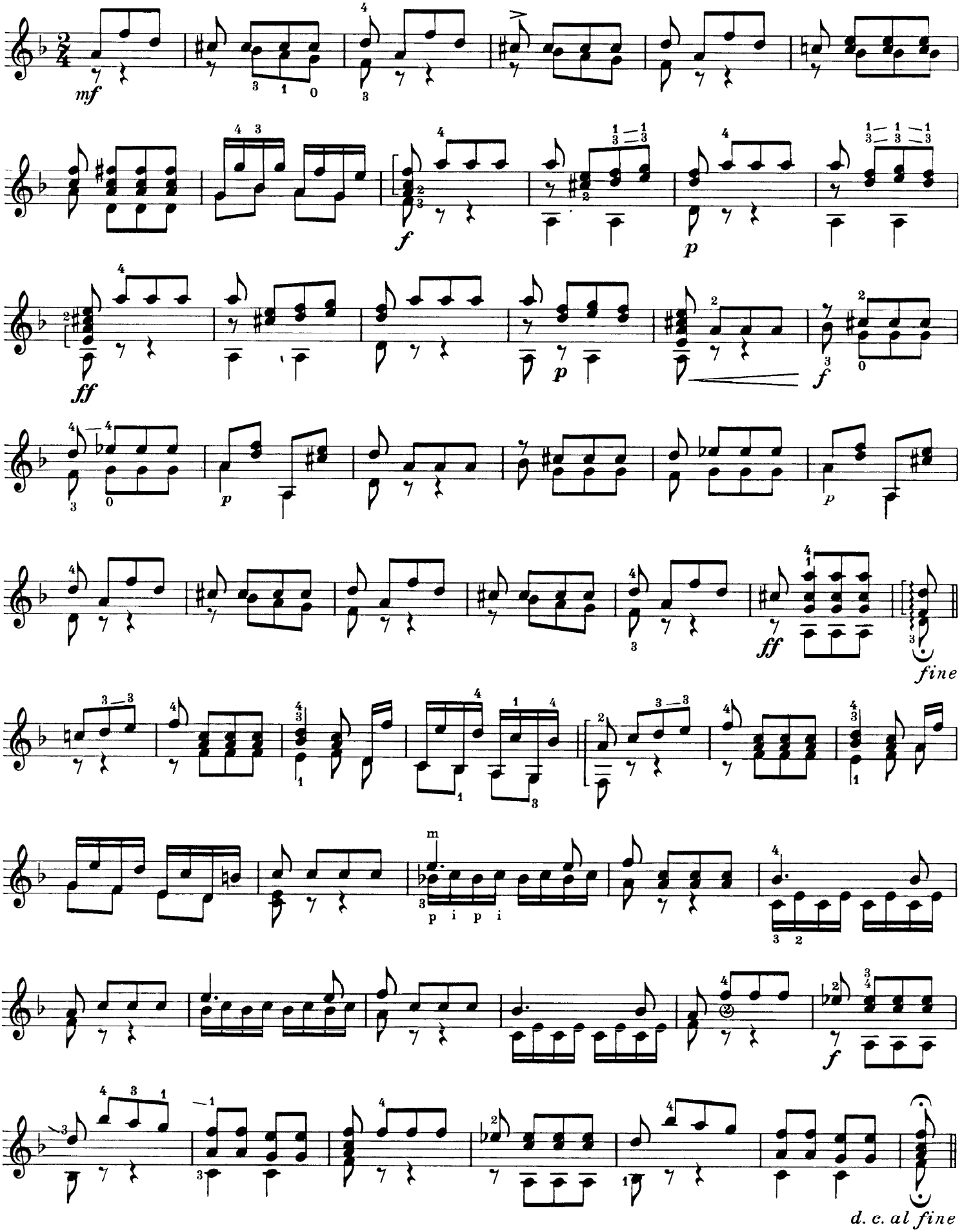
Allegretto

Fernando Carulli



Andante agitato

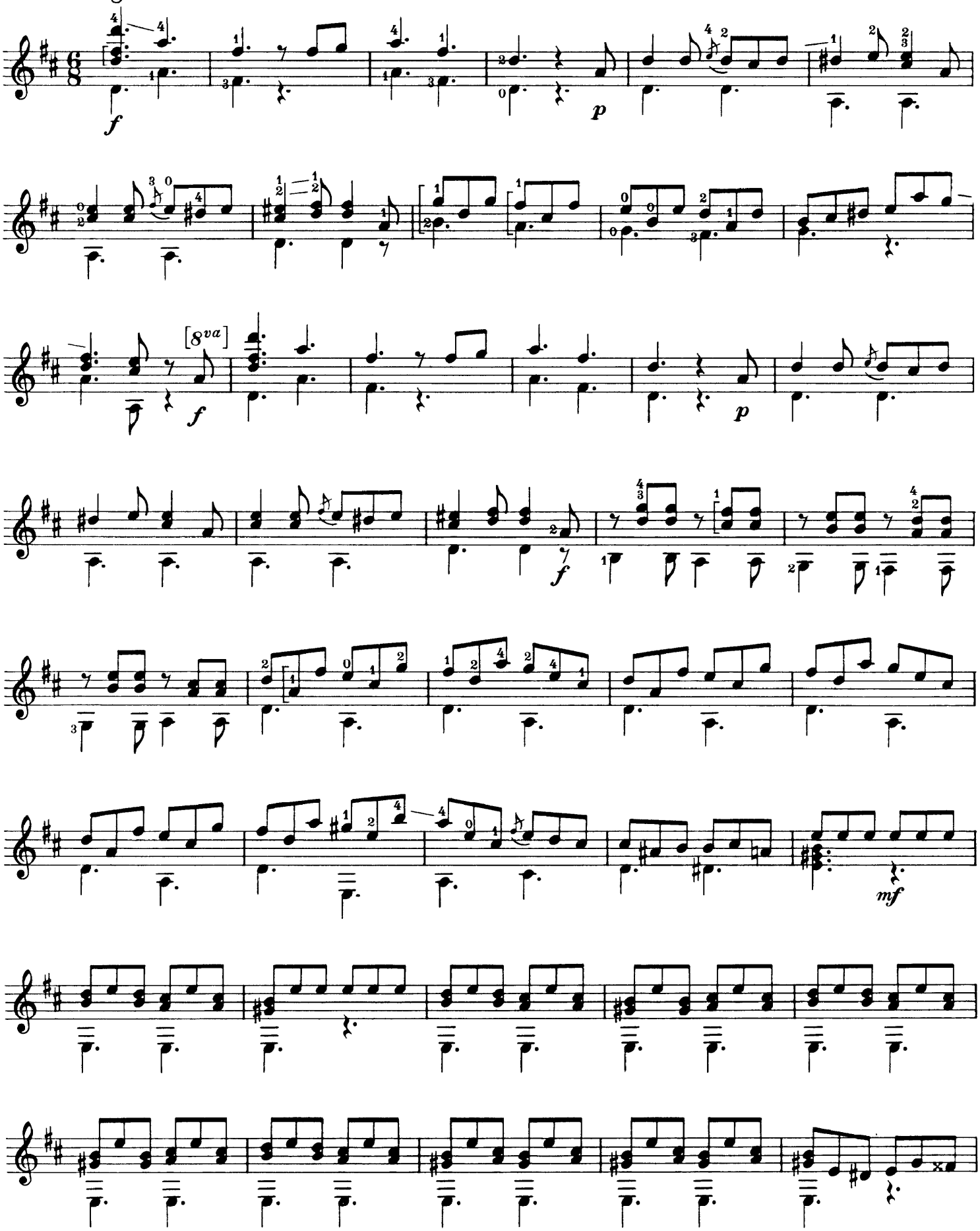
Fernando Carulli

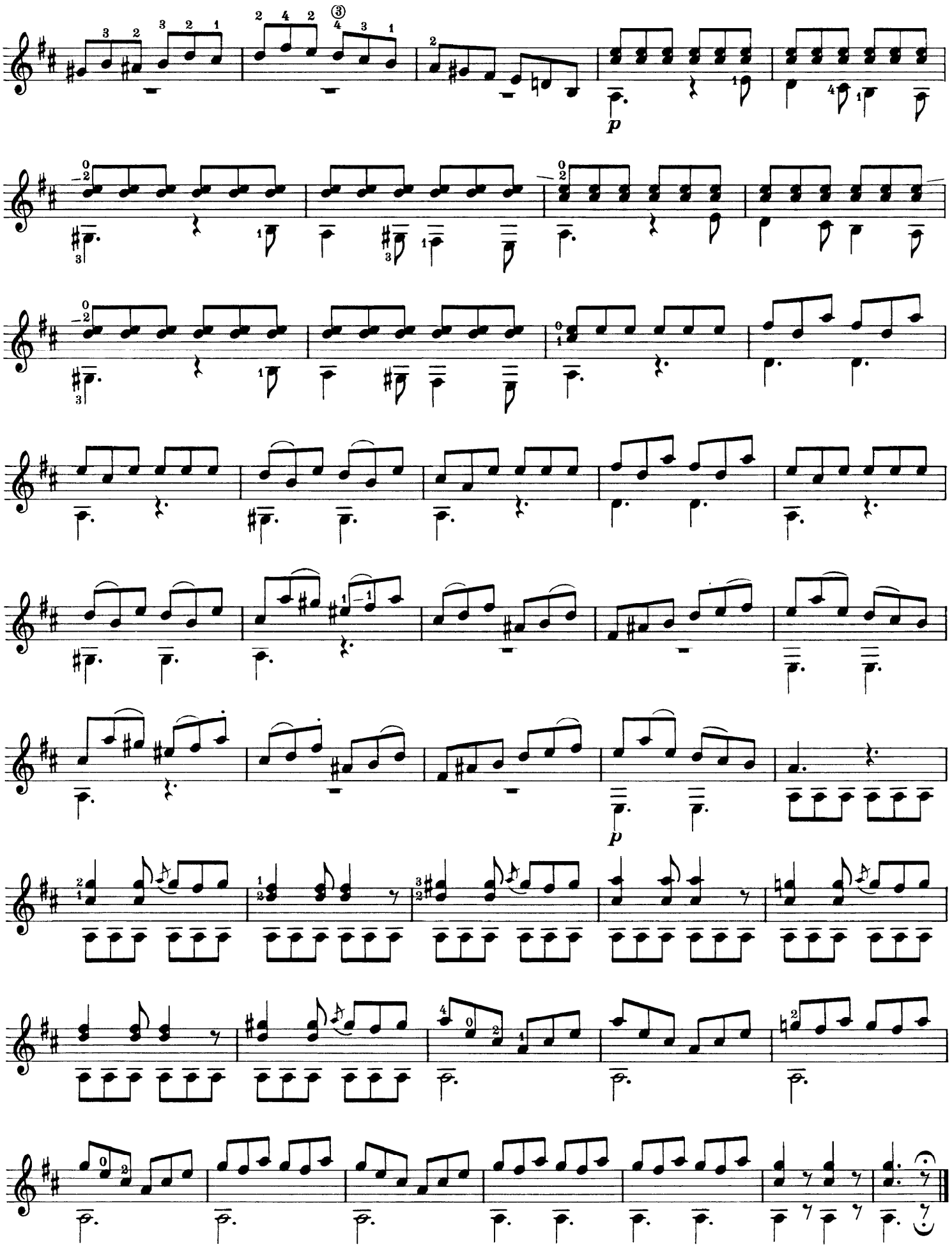


Sonata

Allegretto

Fernando Carulli




p
p

Thema

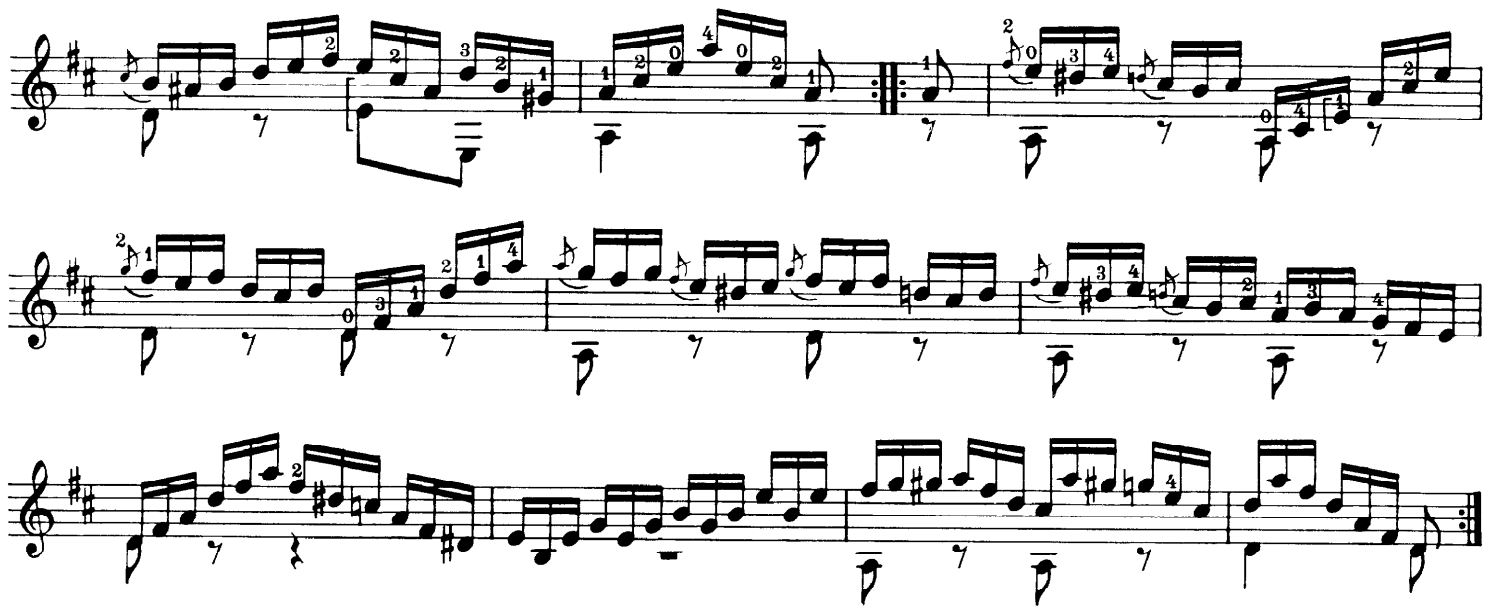
Andante

p

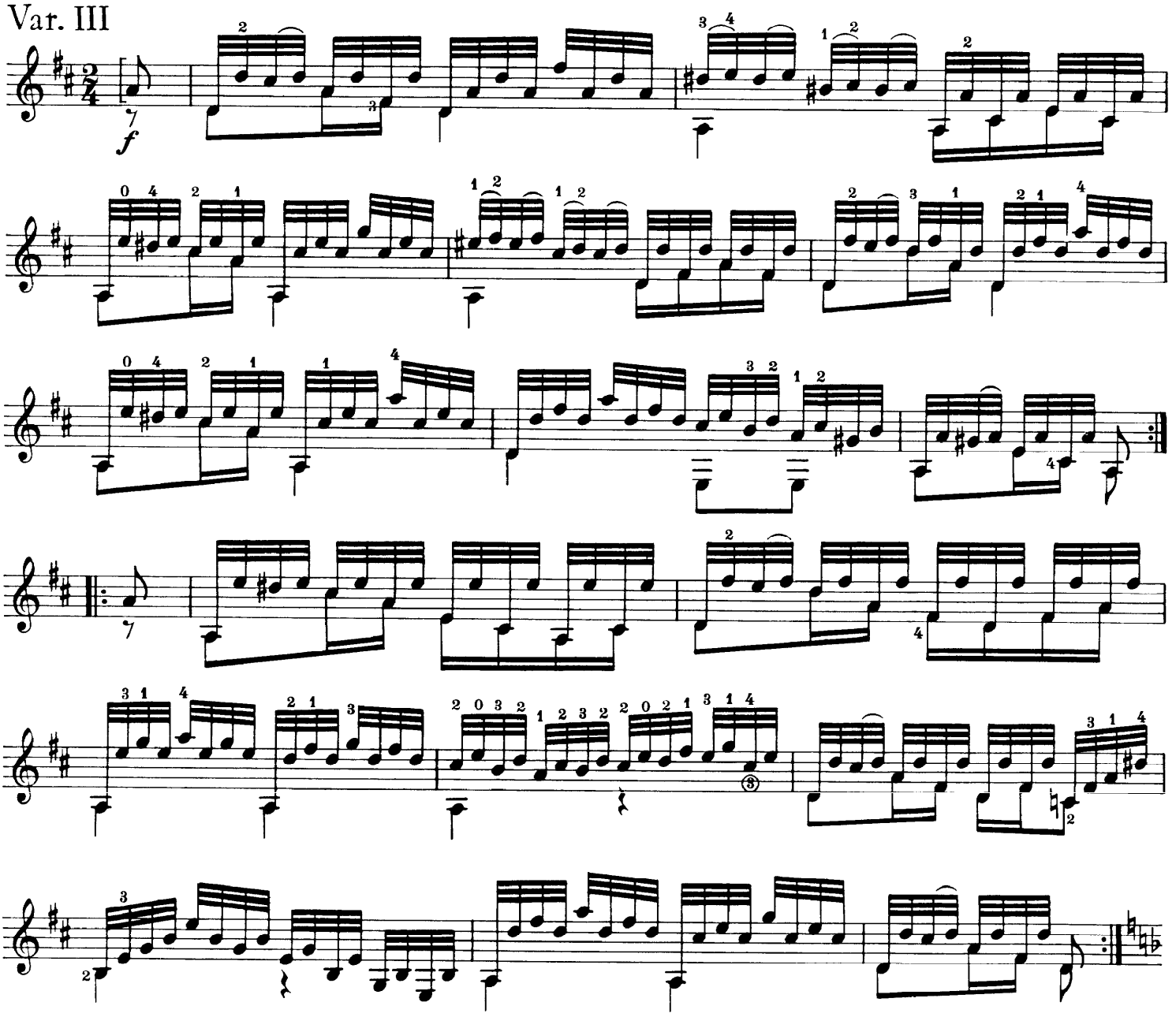
Var. I

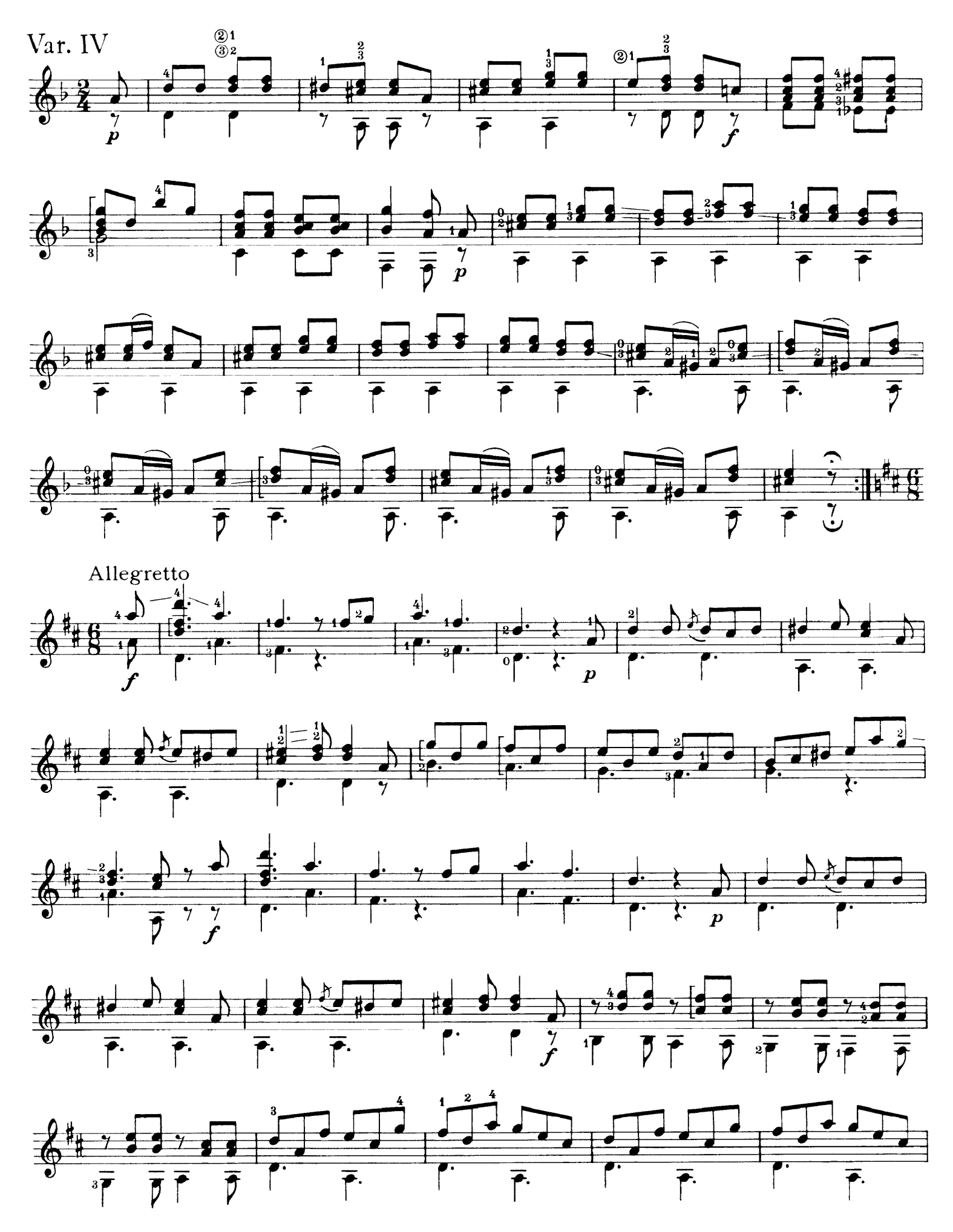
mf

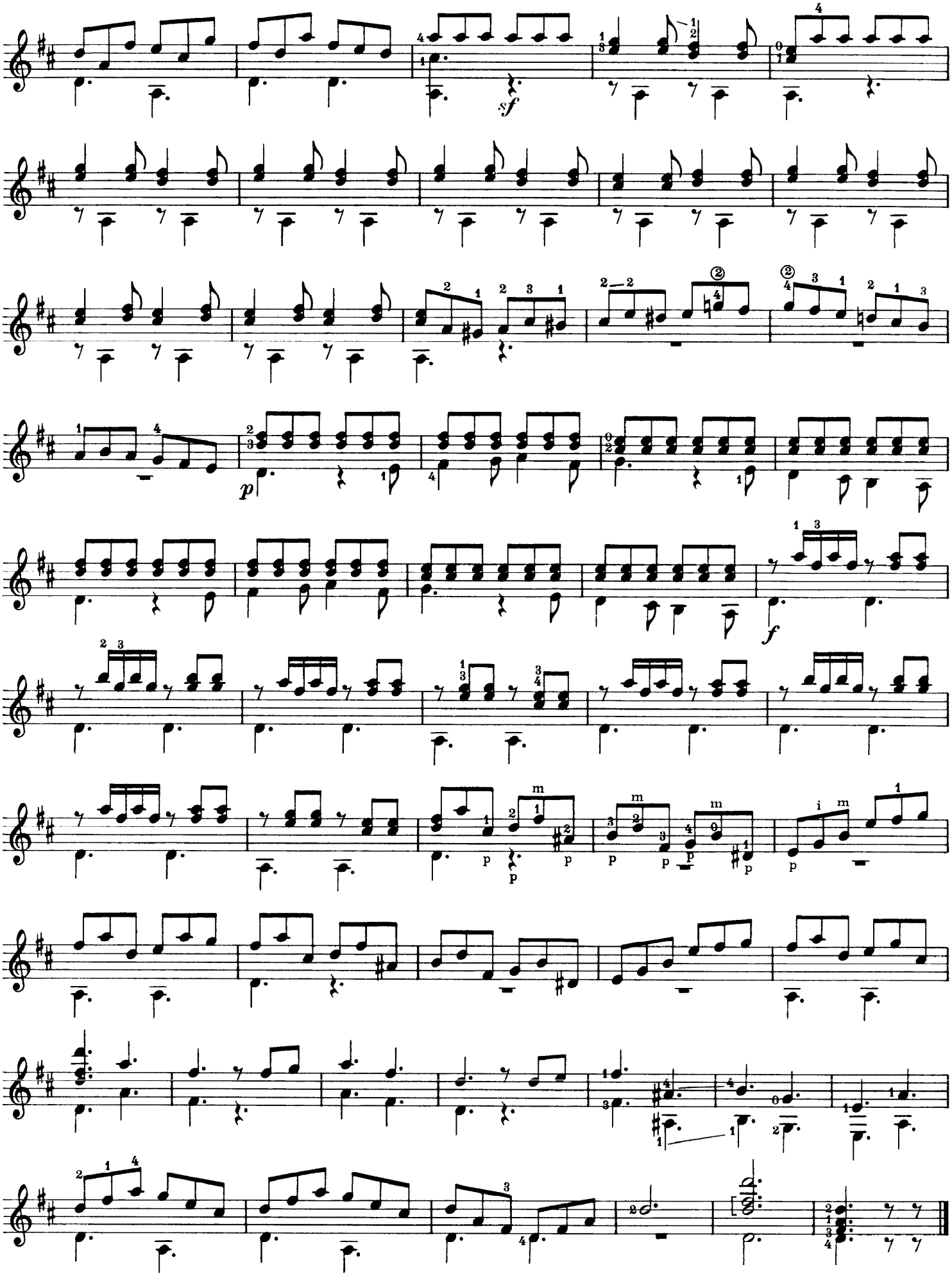
Var. II



Var. III




Var. IV
Allegretto


sf
p
f
p
p
p

Sonata

Fernando Carulli

Largo

p

rit.

a tempo

sf *sf* *sf*

f

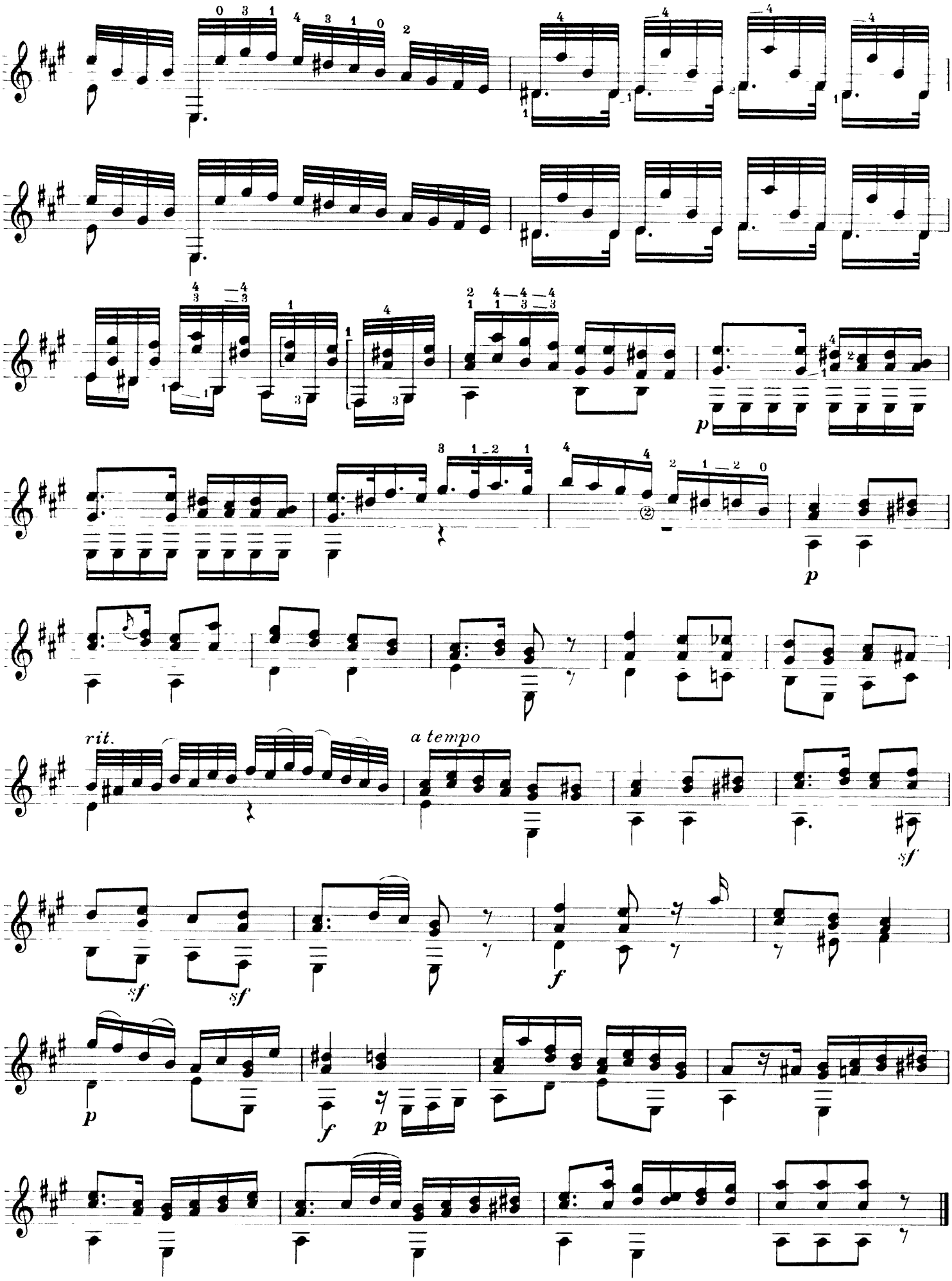
p

f *p*

mf

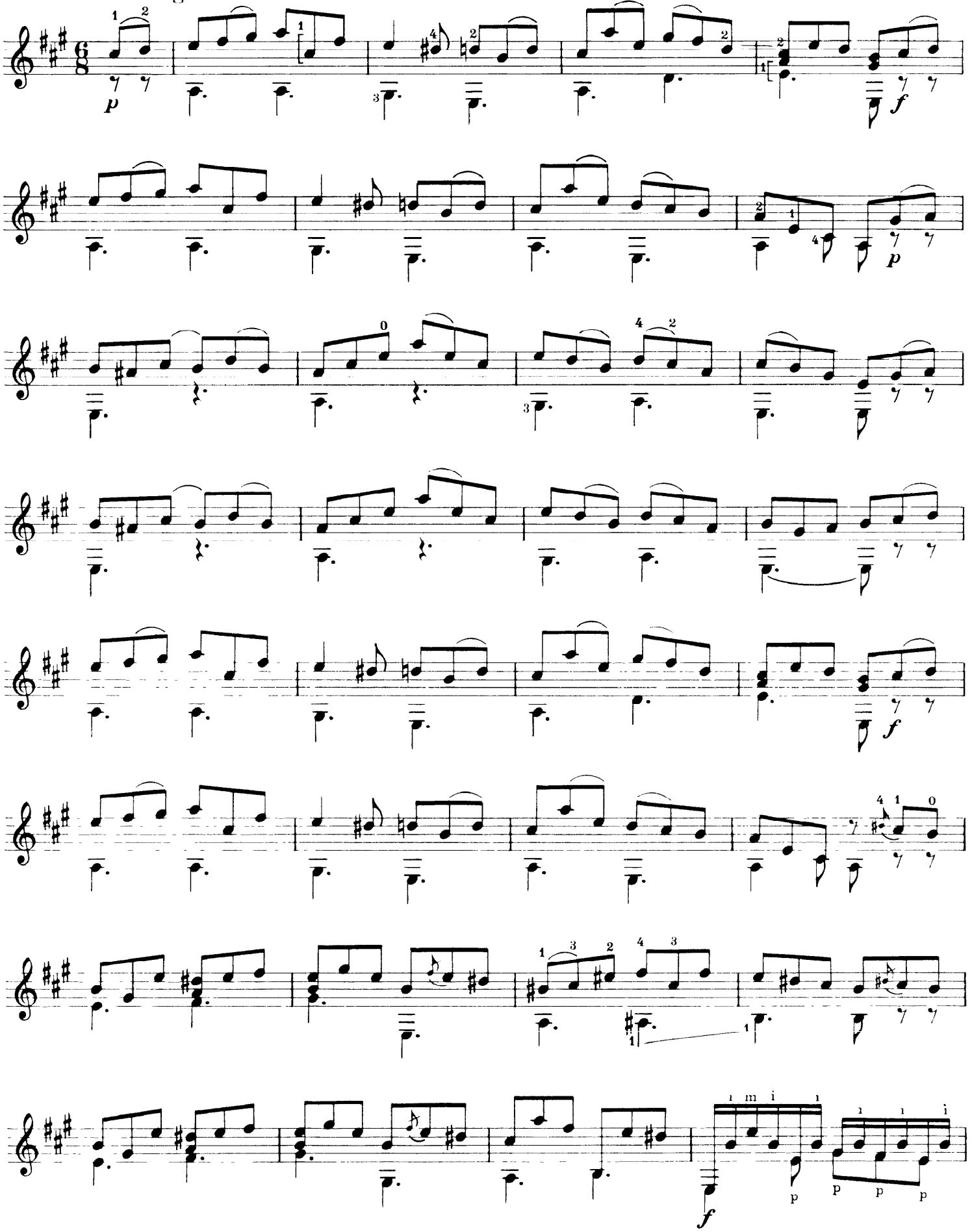
sf

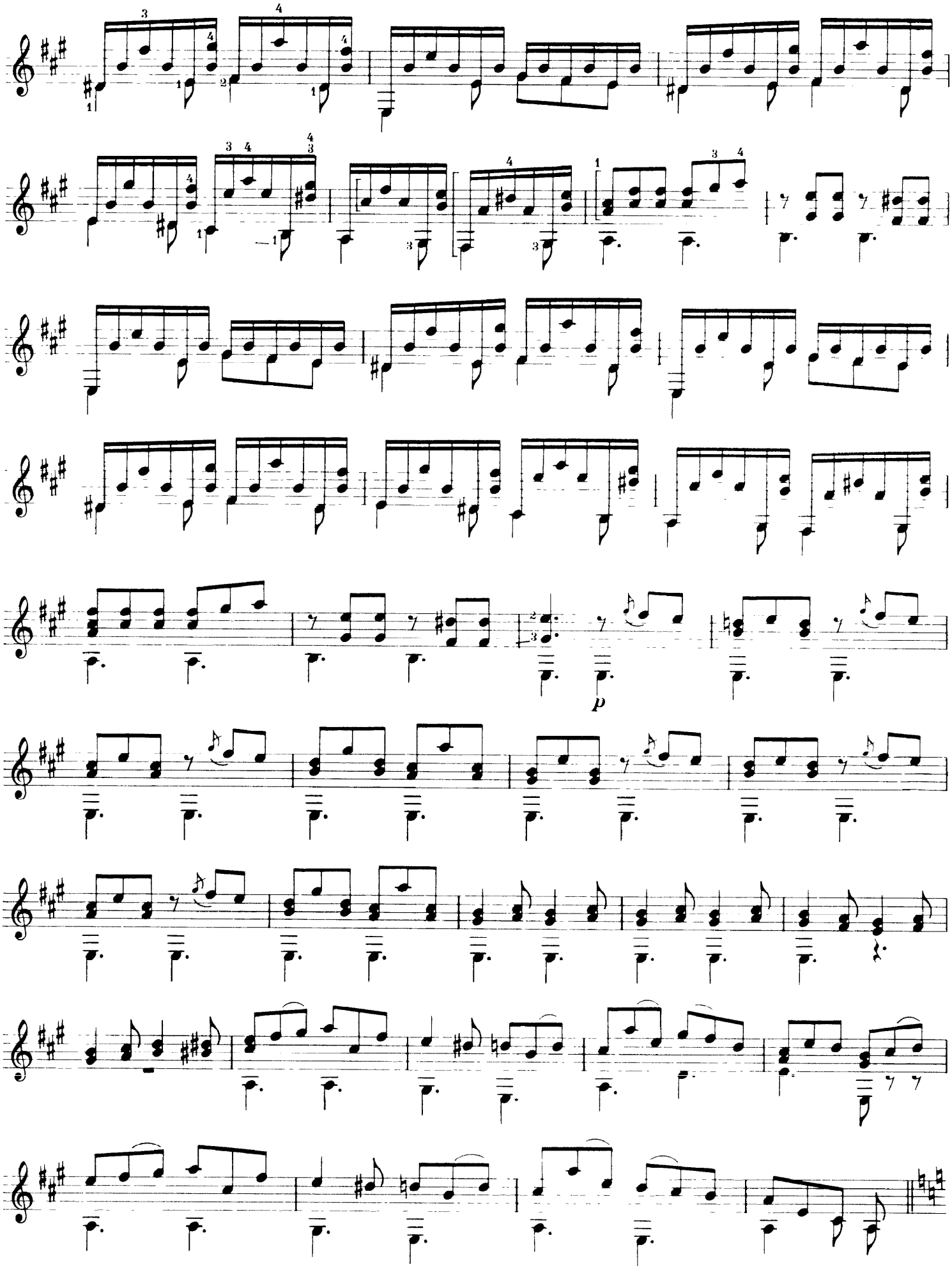
p

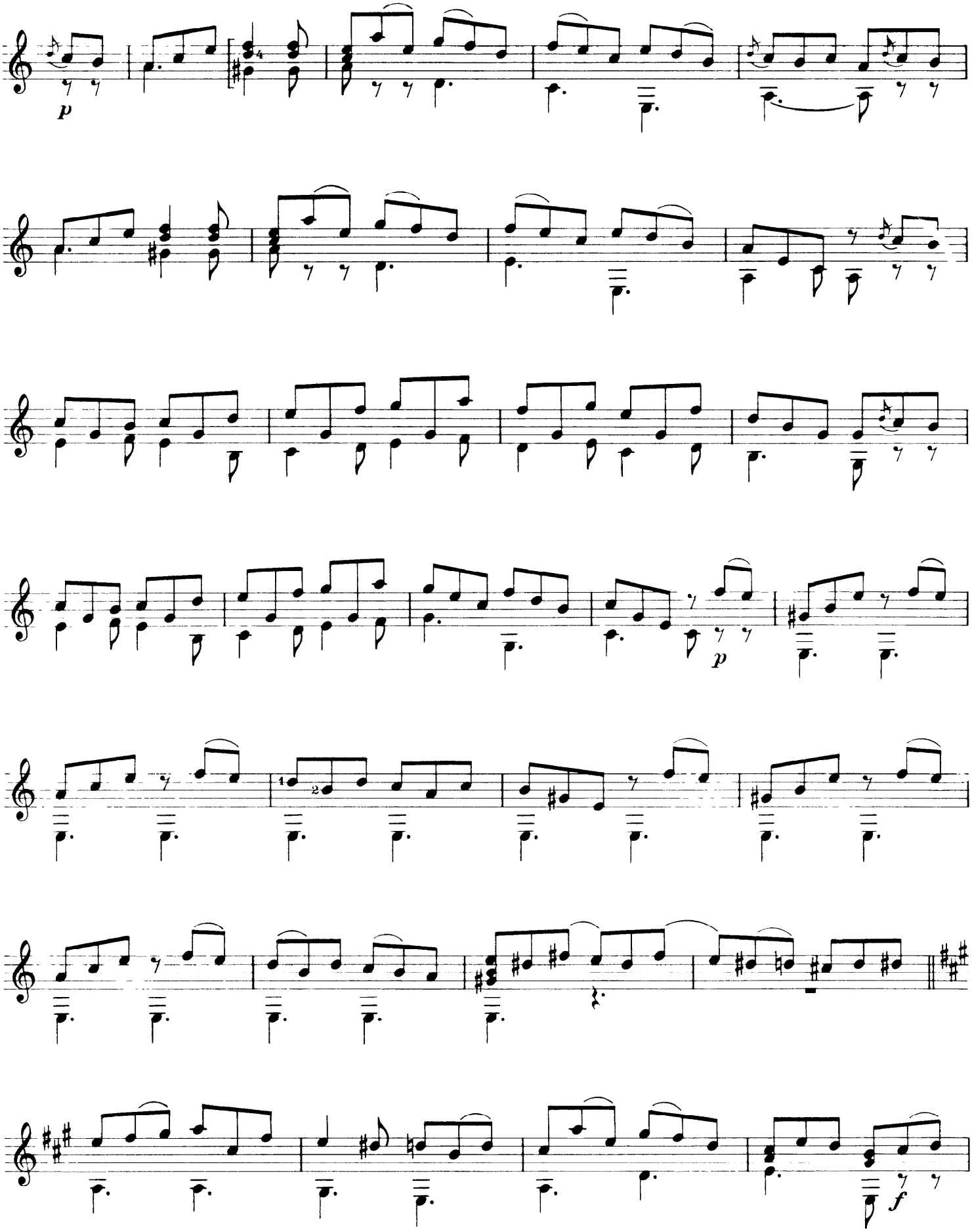

p
p
rit.
a tempo
sf
sf
sf
f
p
f
p

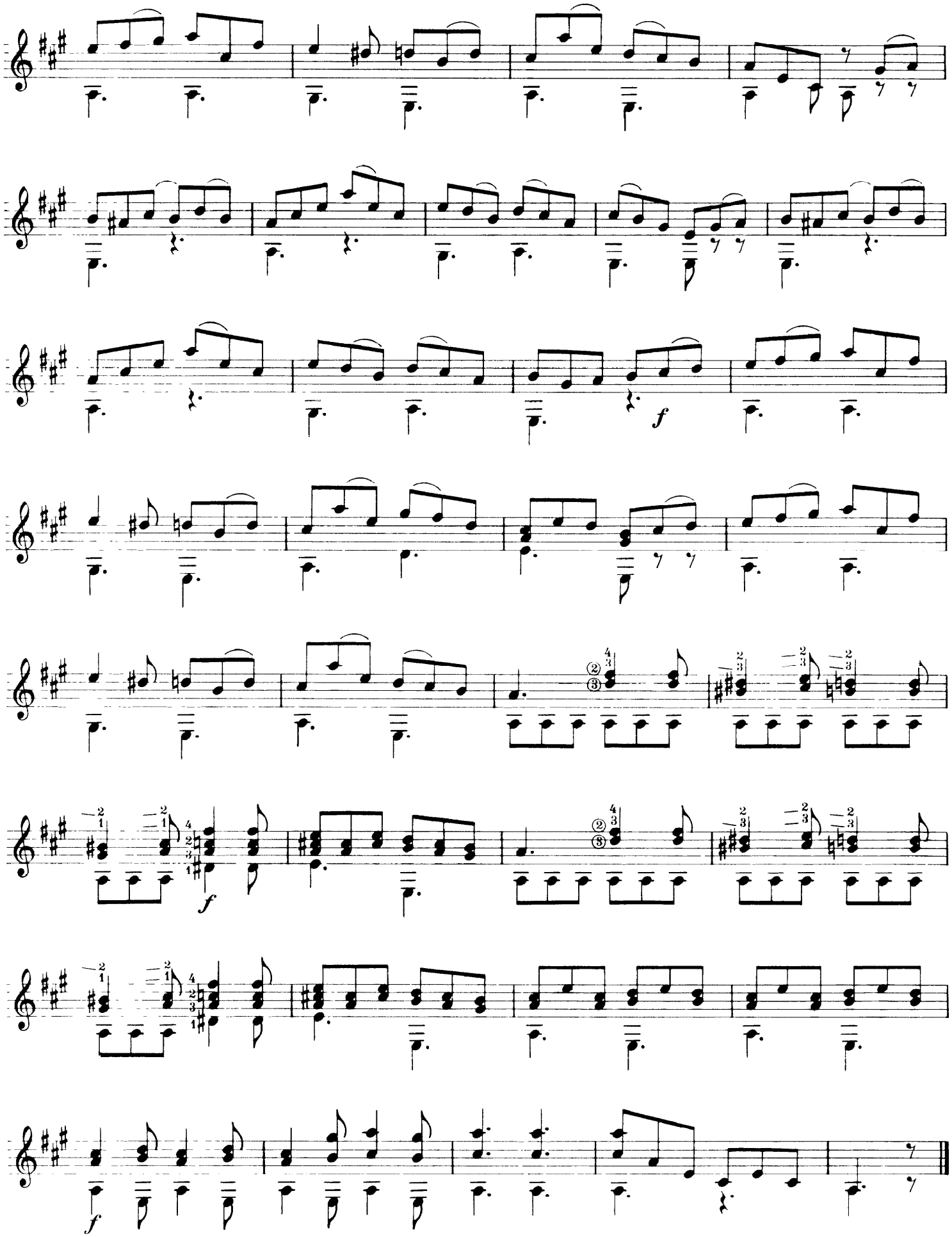
Rondo

Poco allegretto



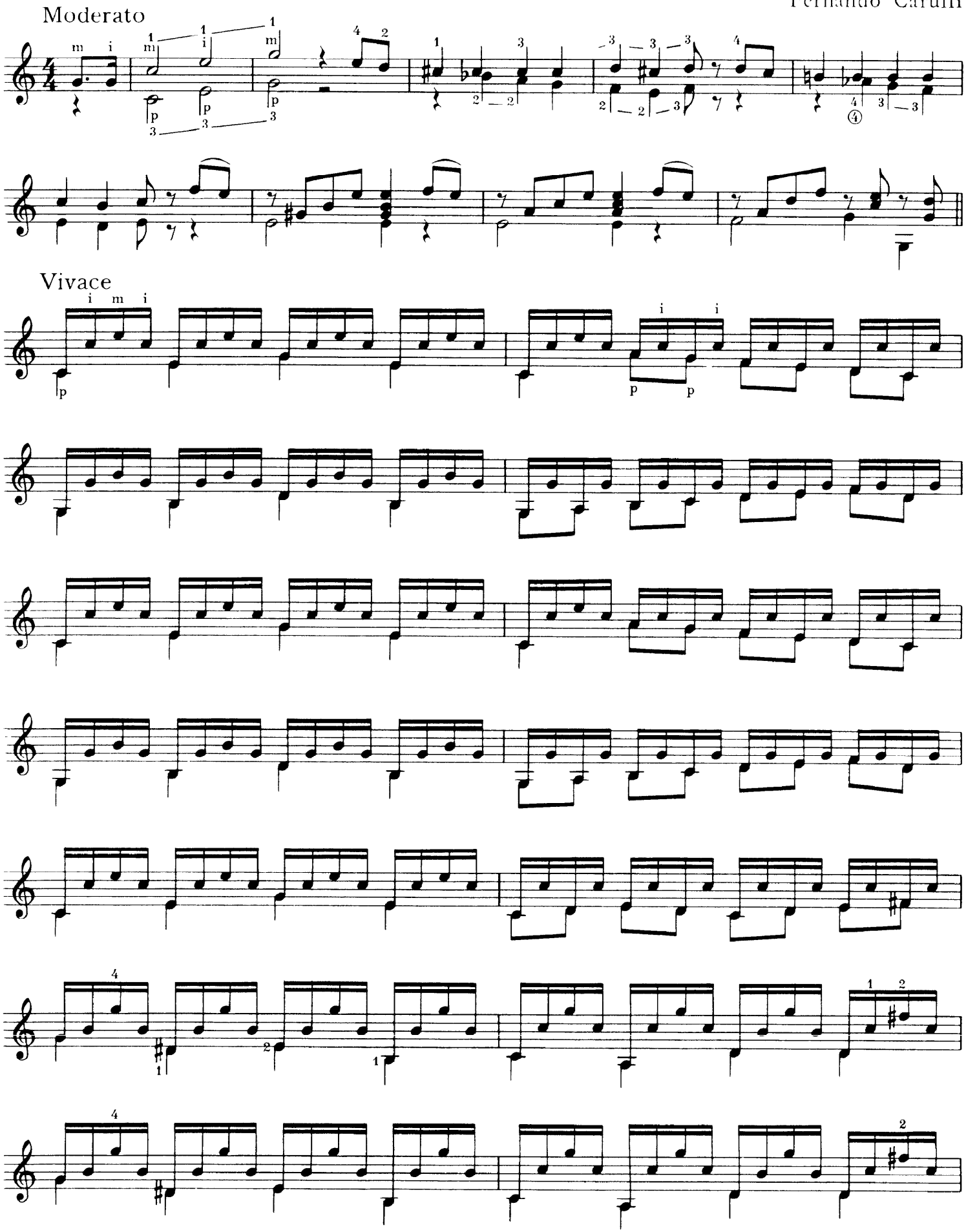

p

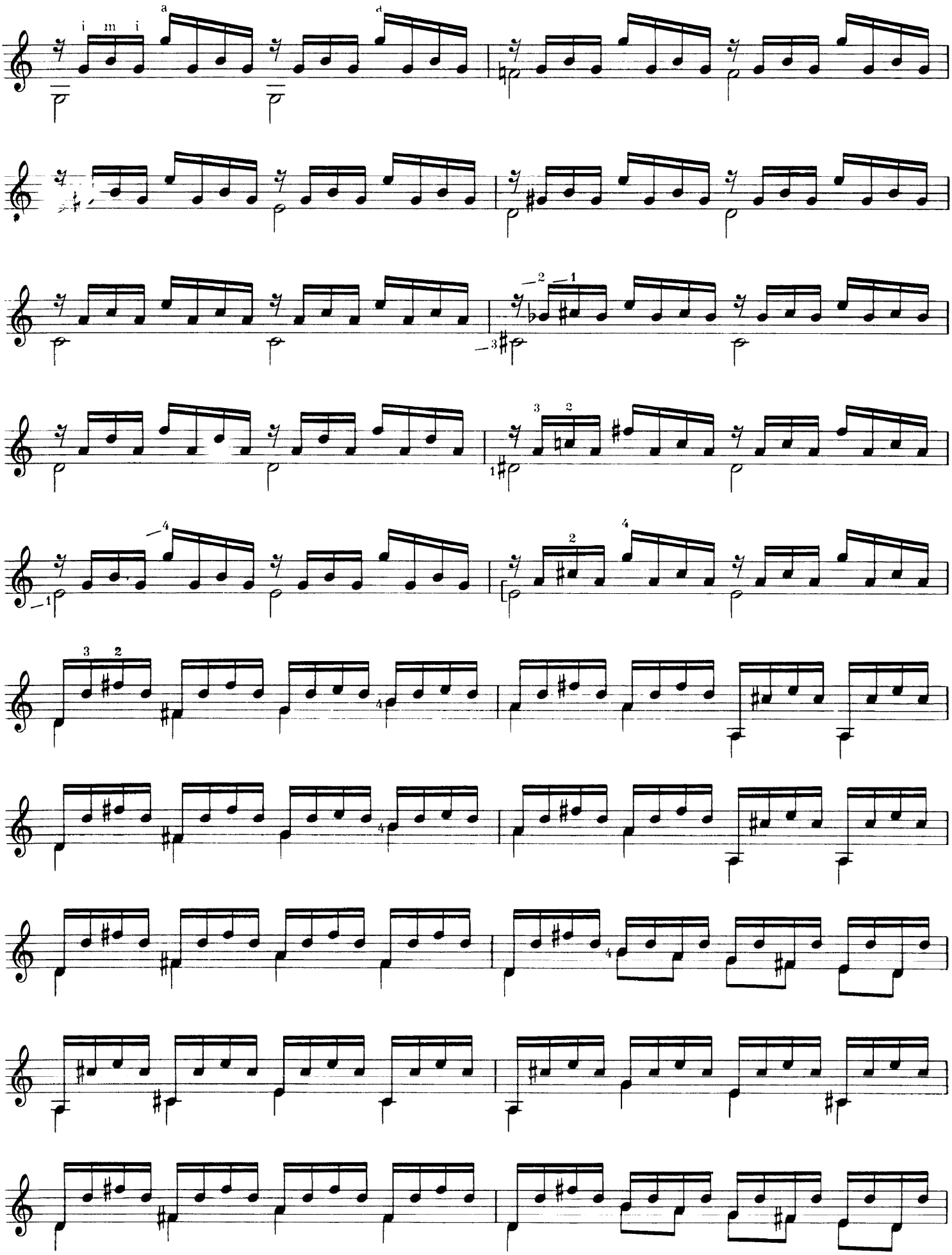

p
p
f

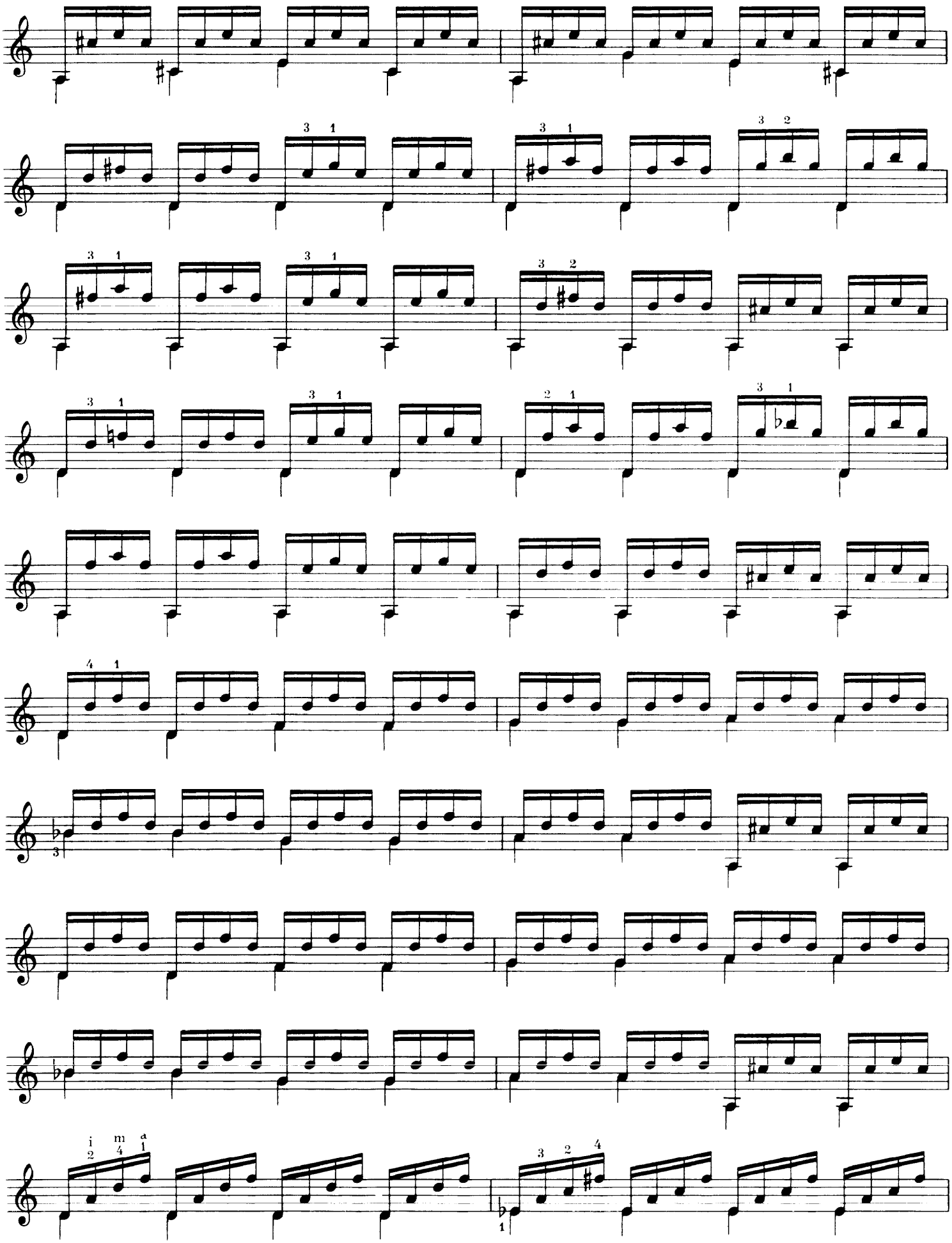

f
f
f

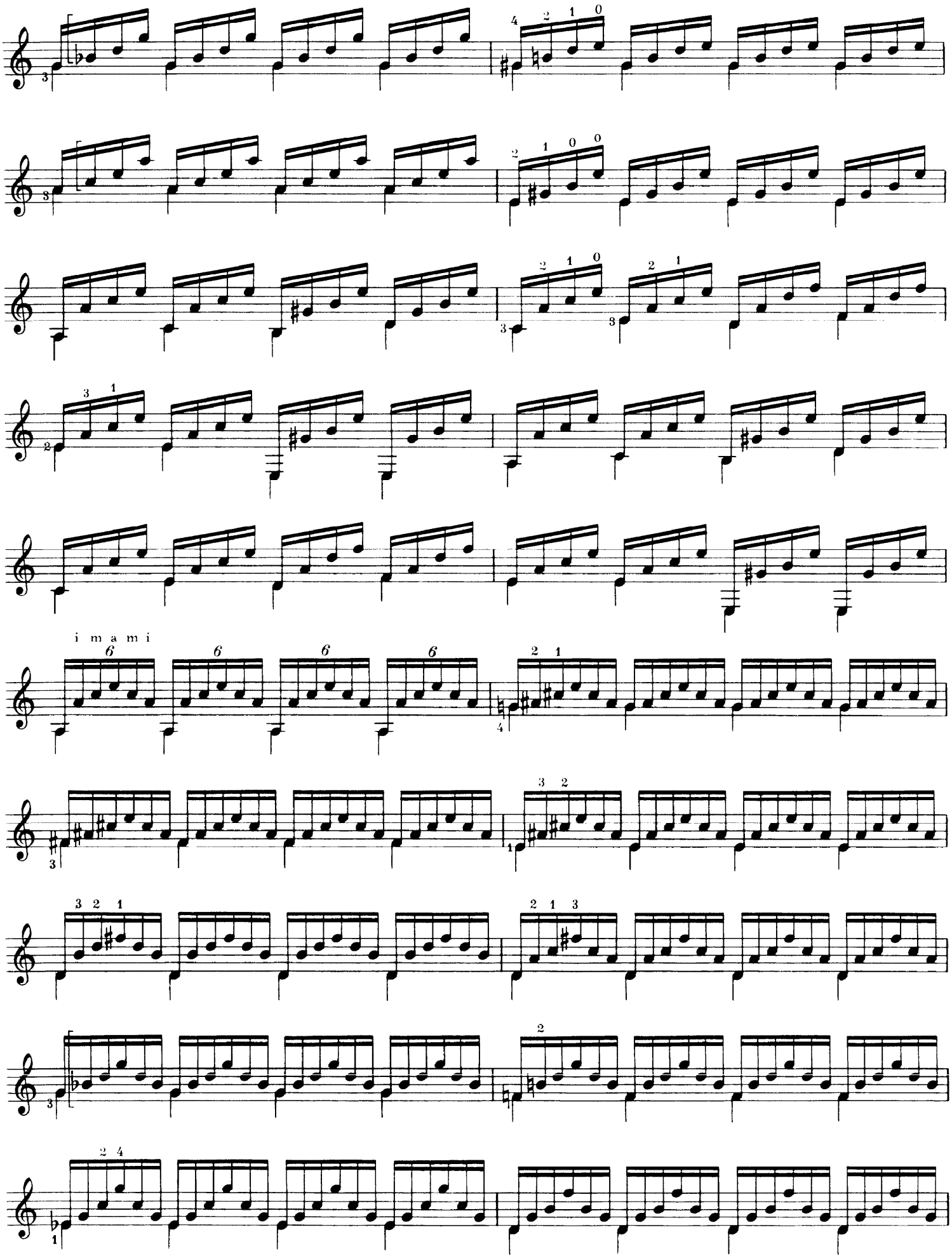
Capriccio

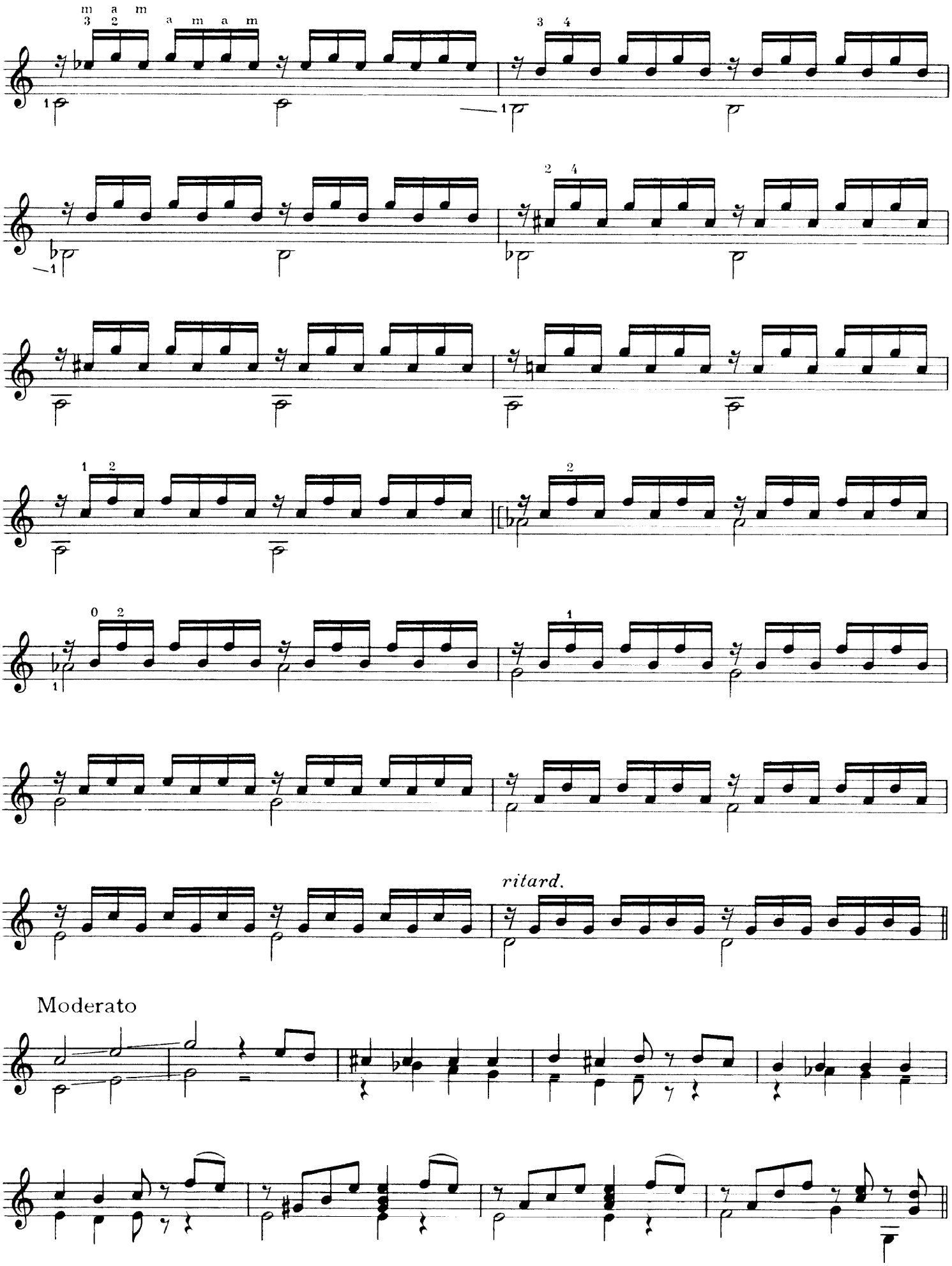
Fernando Carulli

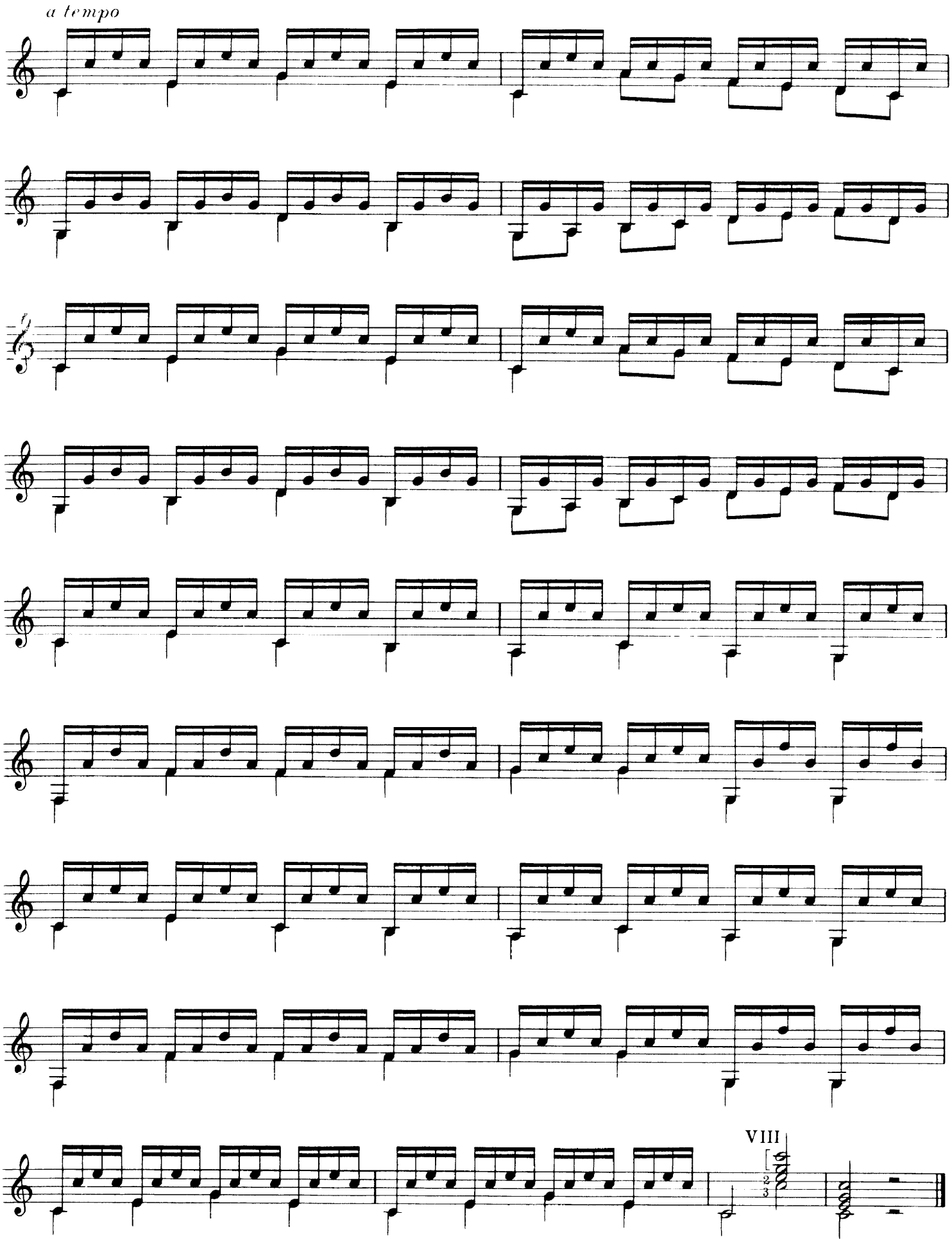



i m i
a
a


3 1
3 1
3 2
3 1
3 1
3 2
3 1
3 1
2 1
3 1
4 1
i m a
2 4 1
3 2 4


i m a m i

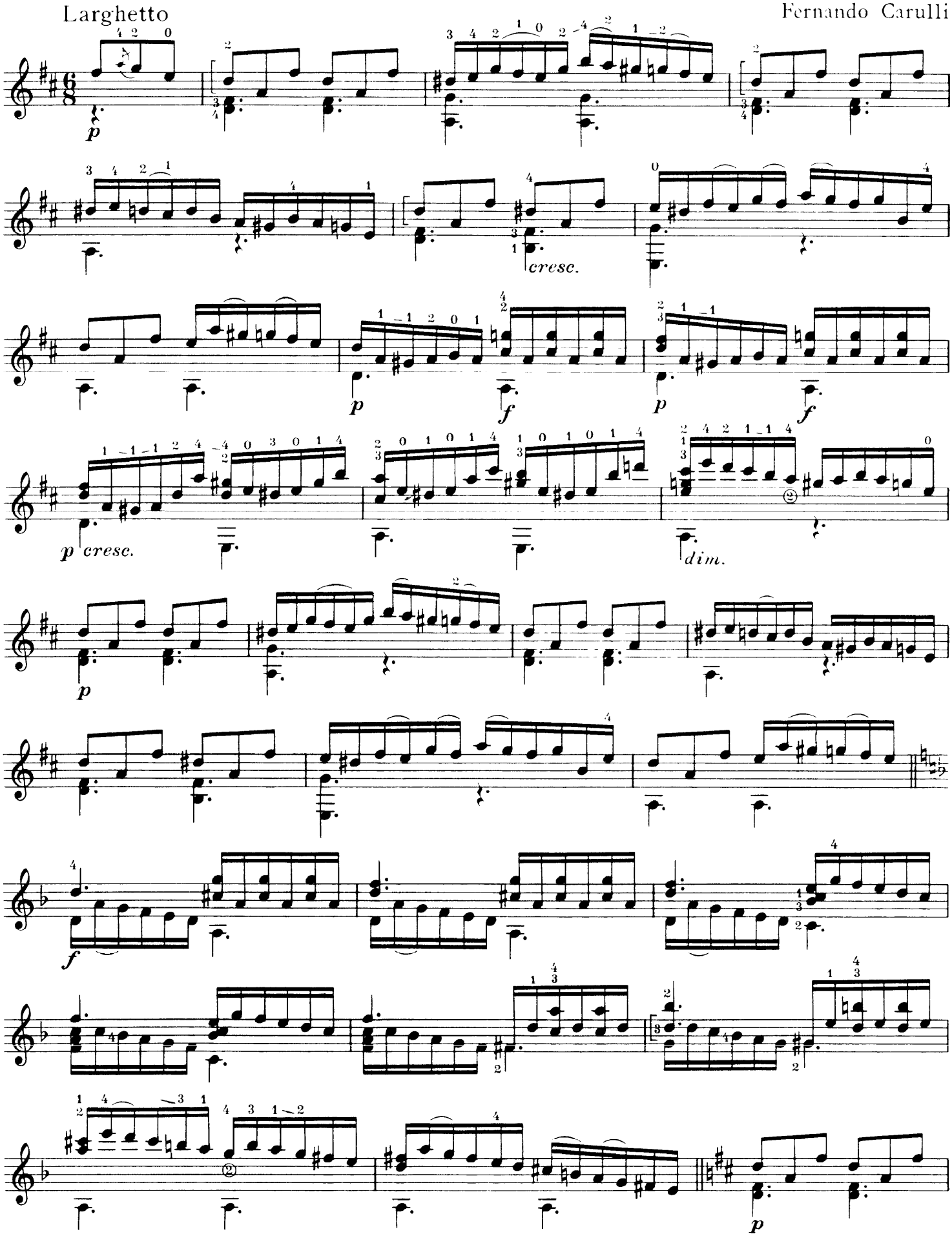

m a m
3 2
a m a m
3 4
2 4
1 2
2
0 2
1
ritard.
Moderato

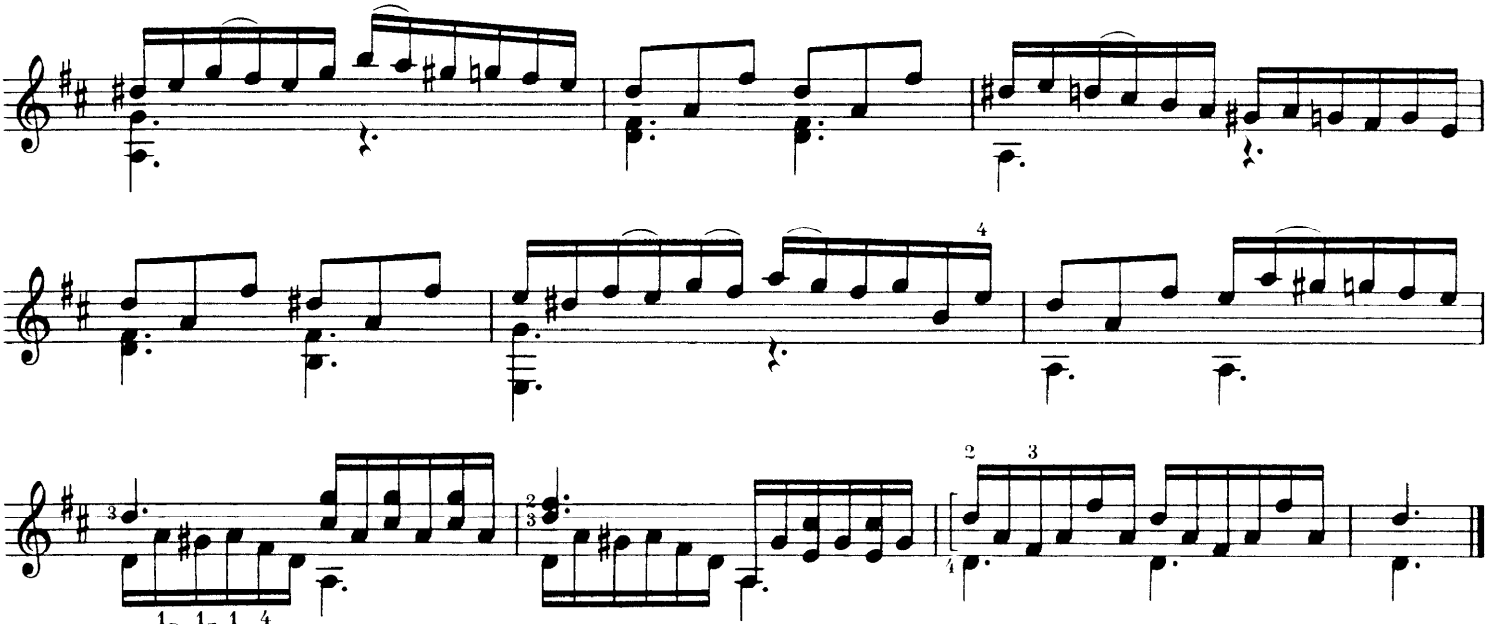

a tempo
VIII

Sonate

Larghetto

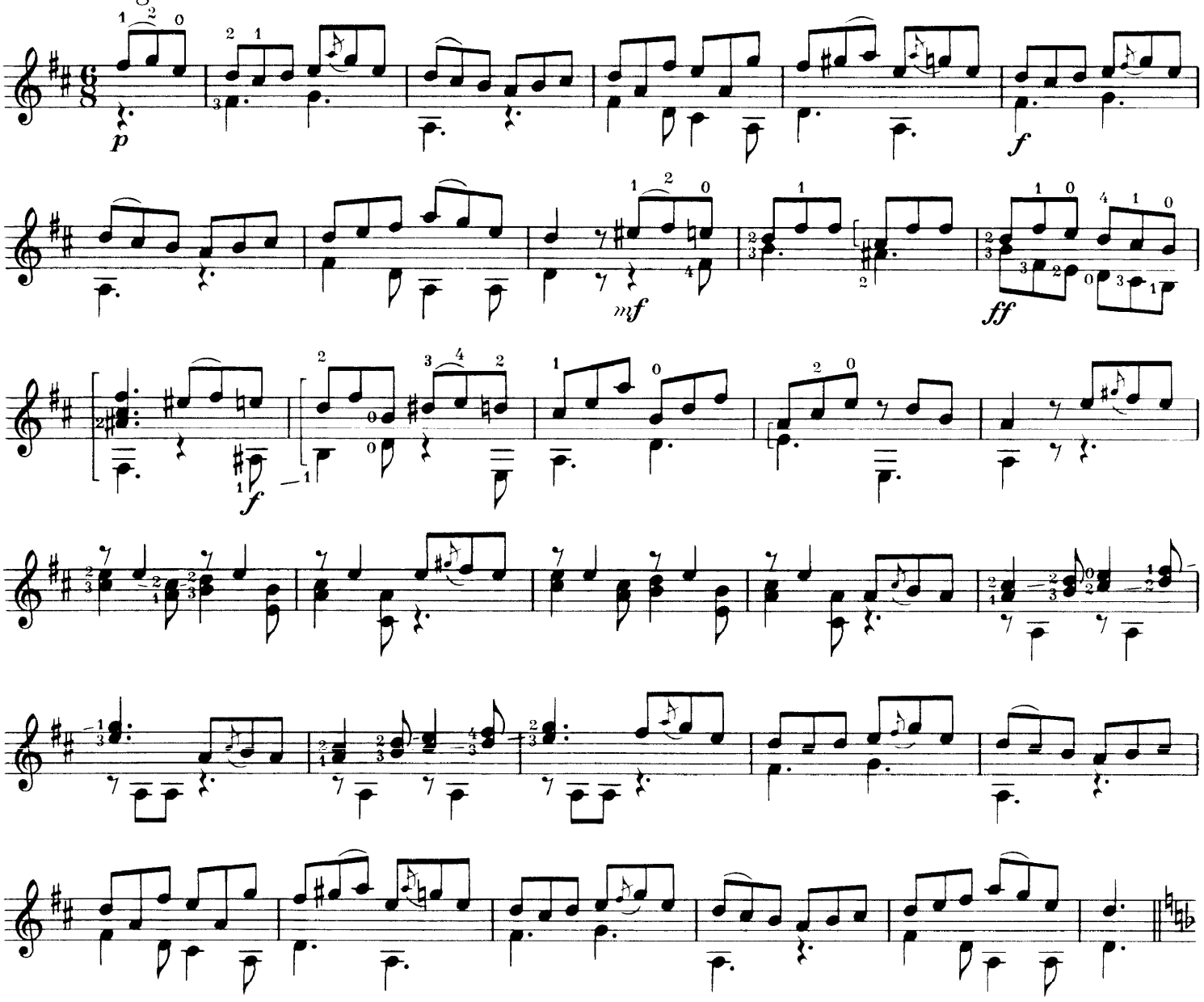
Fernando Carulli

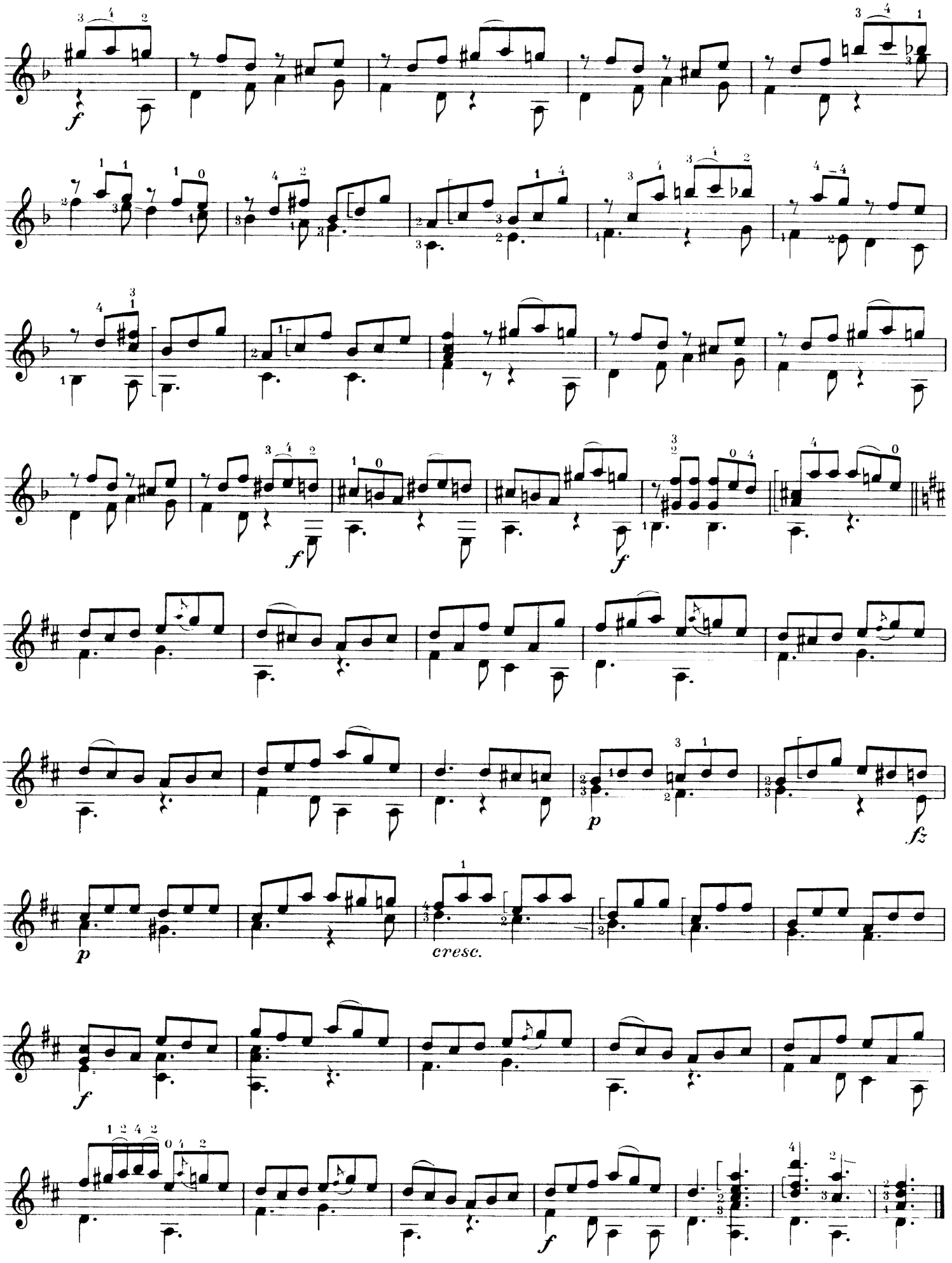




Rondo

Allegretto

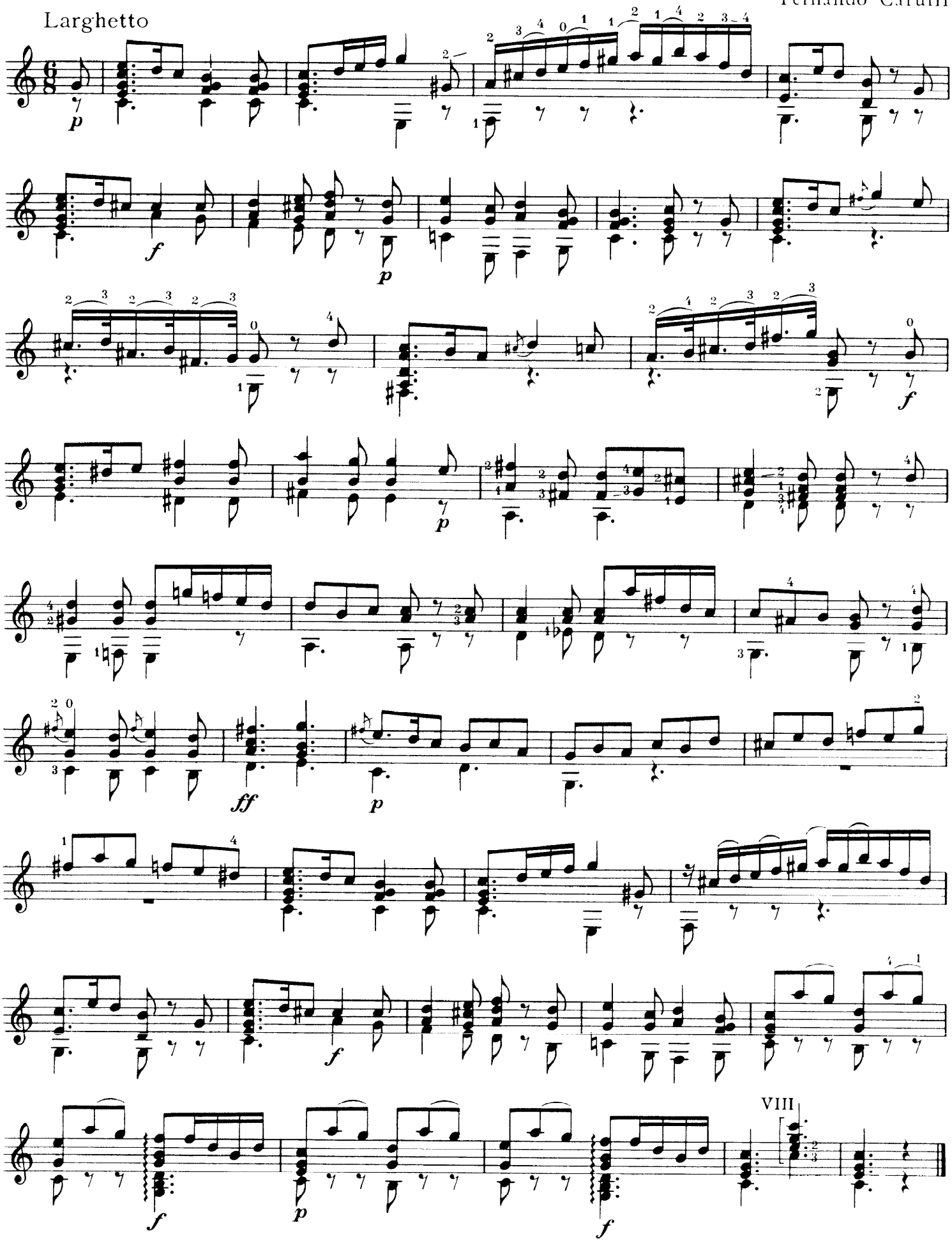



f
f
f
p
fz
p
cresc.
f
f

Sonate

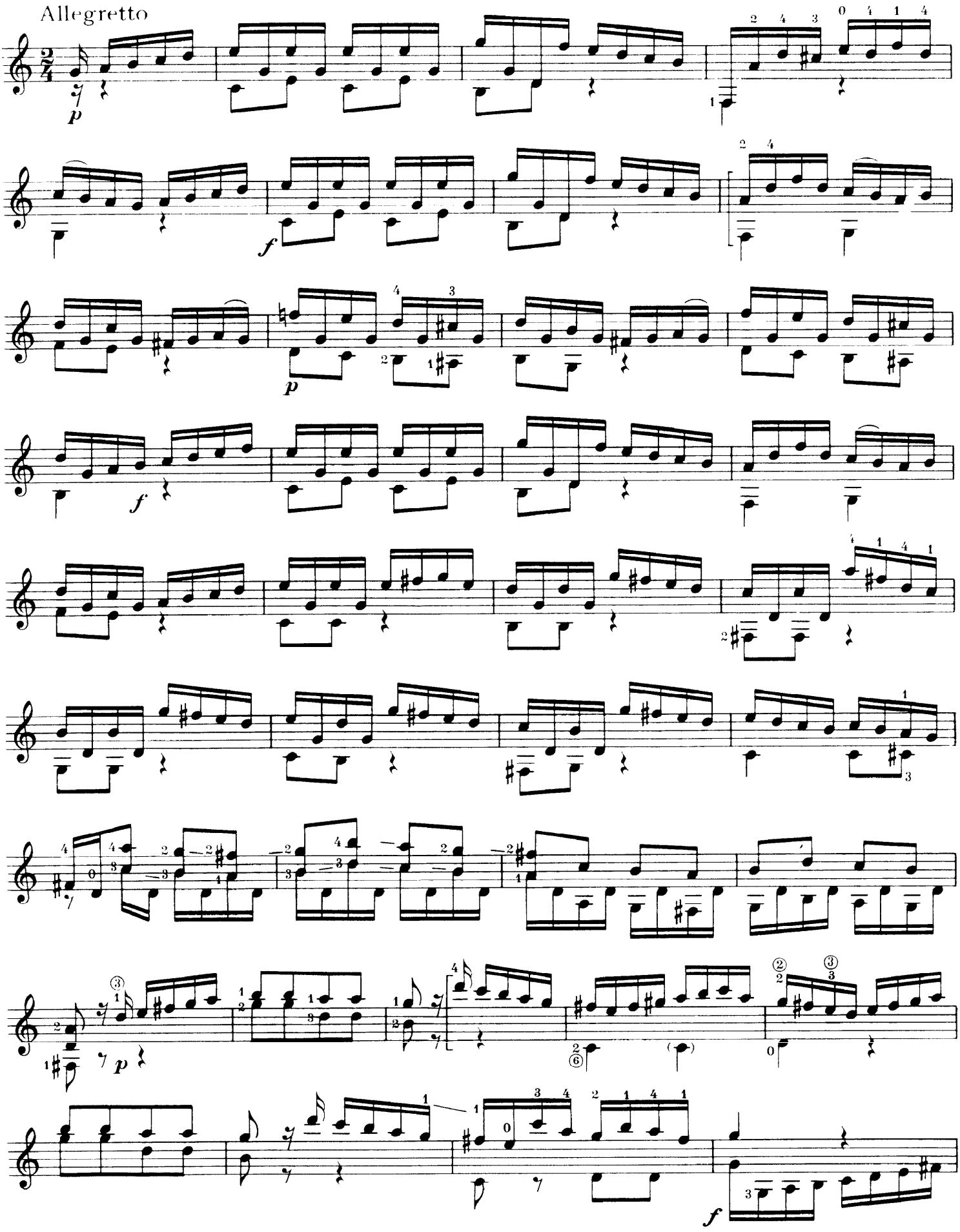
Fernando Carulli

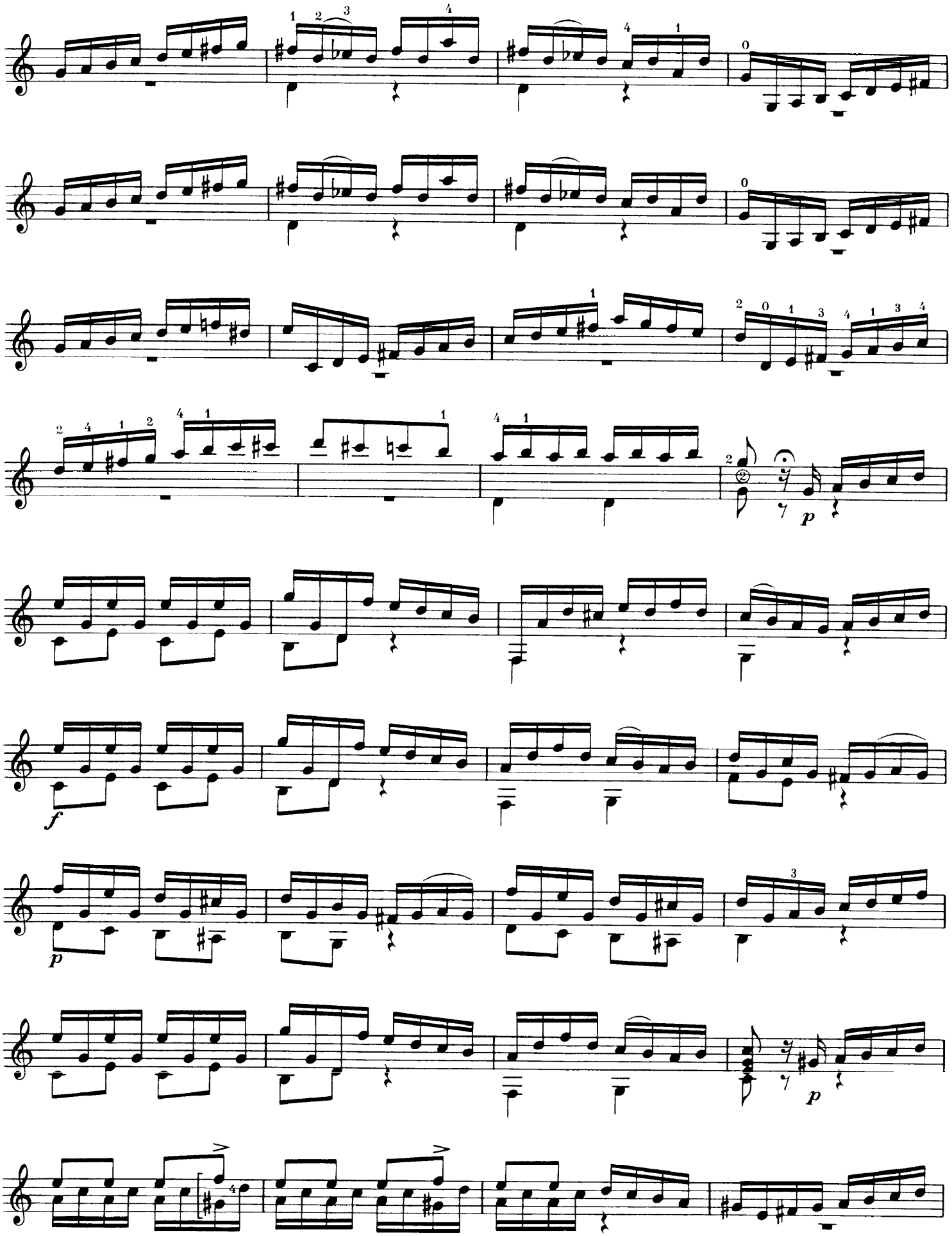
Larghetto

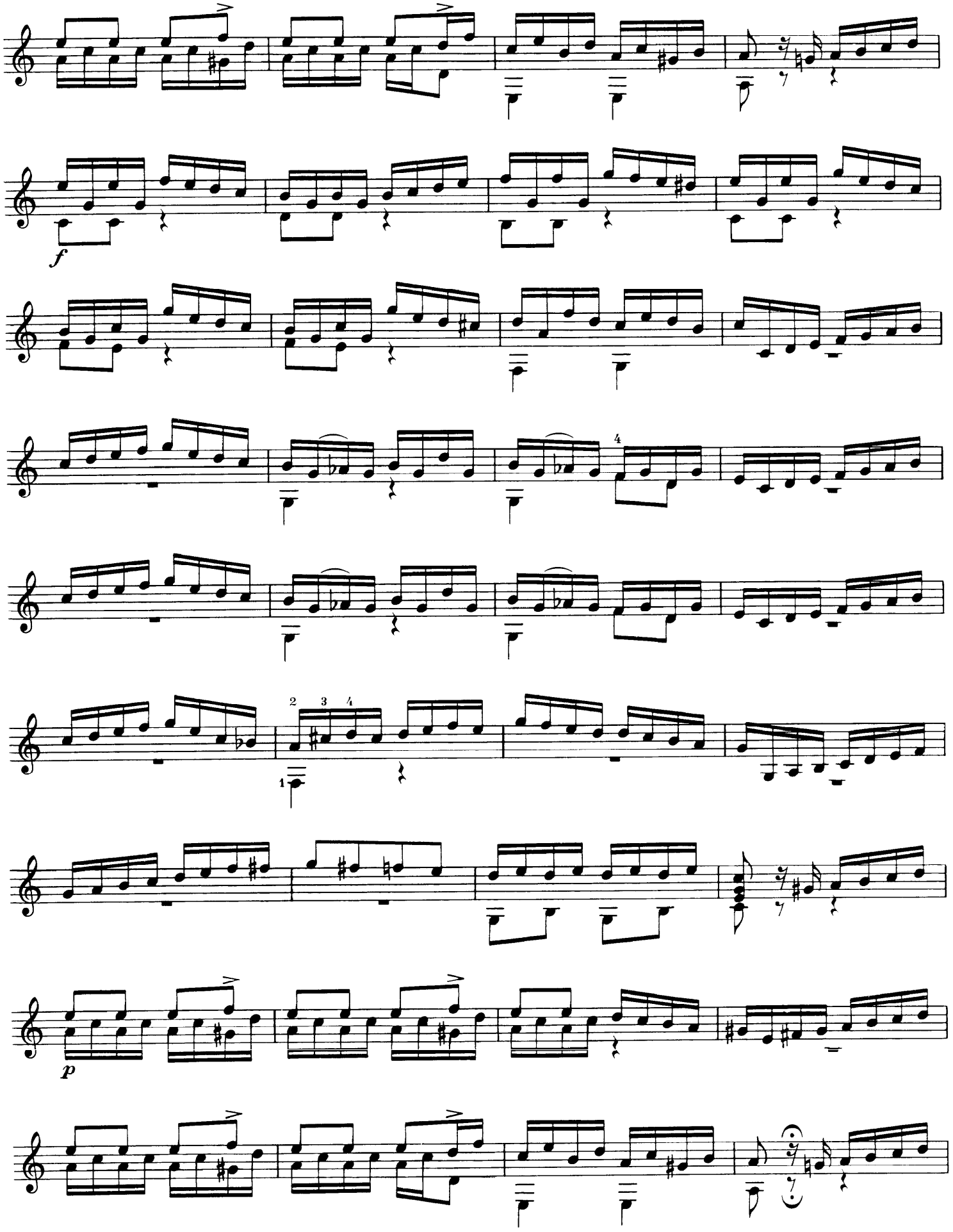


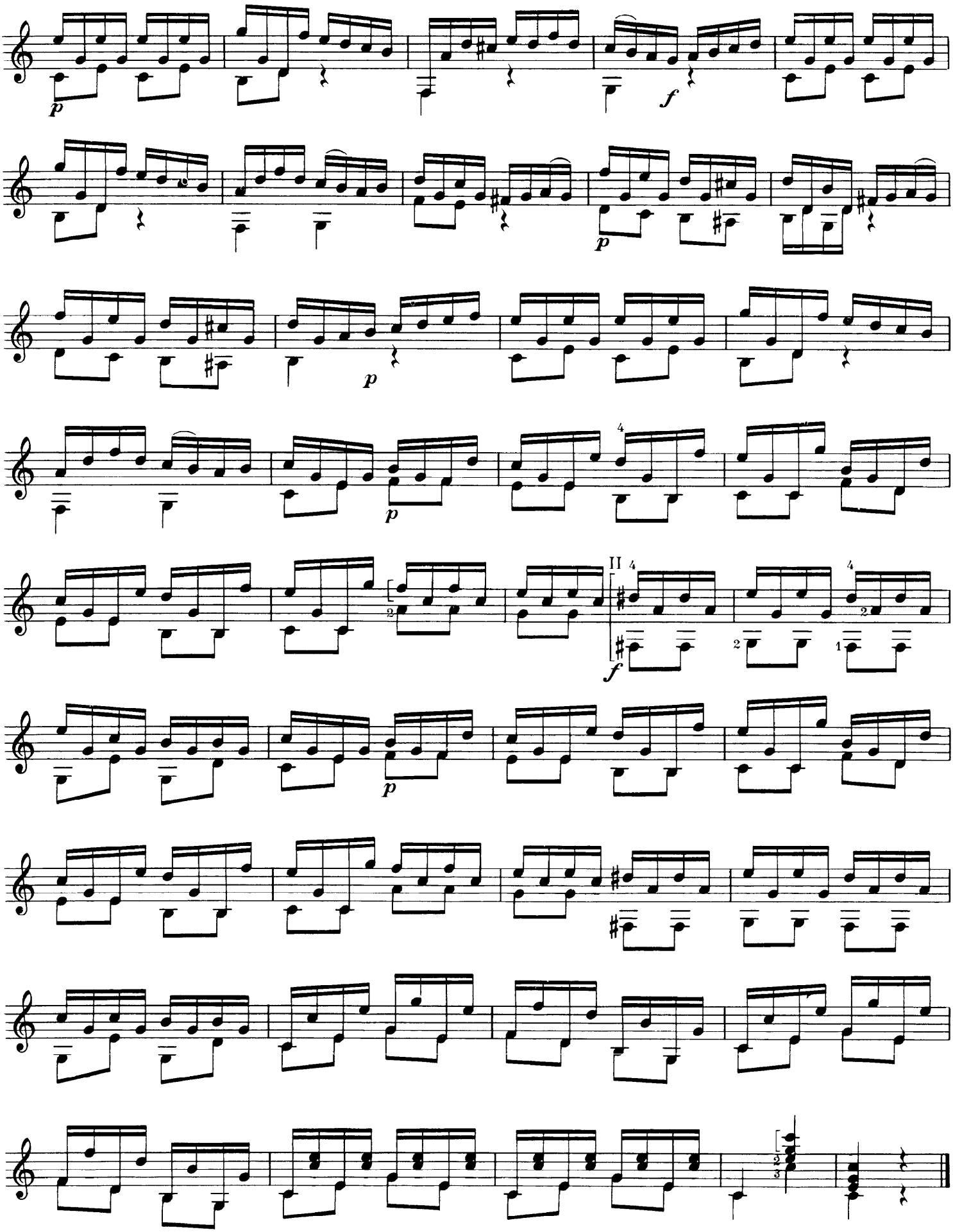
Rondo

Allegretto




p
f
p
p

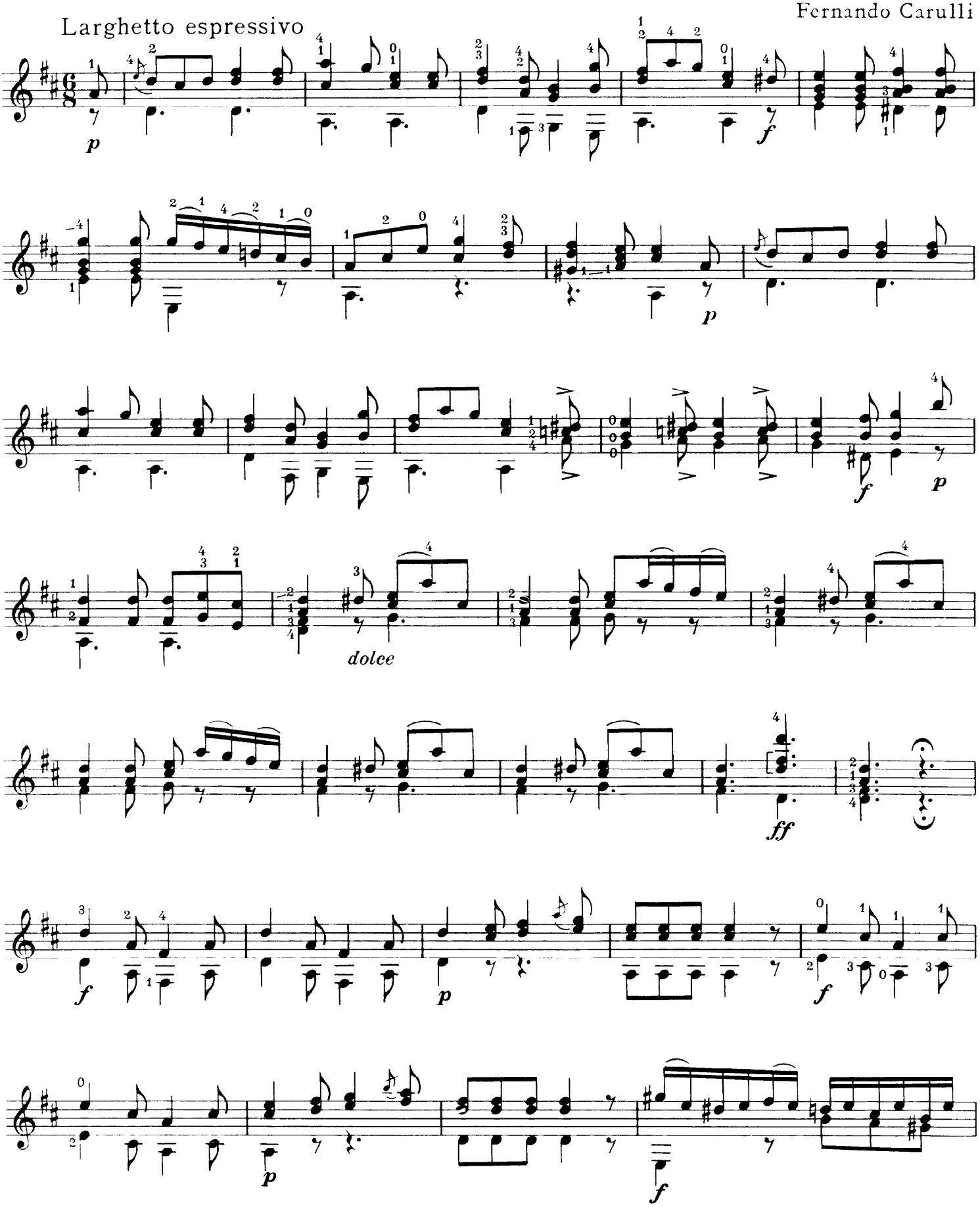

f
4
2 3 4
1
p

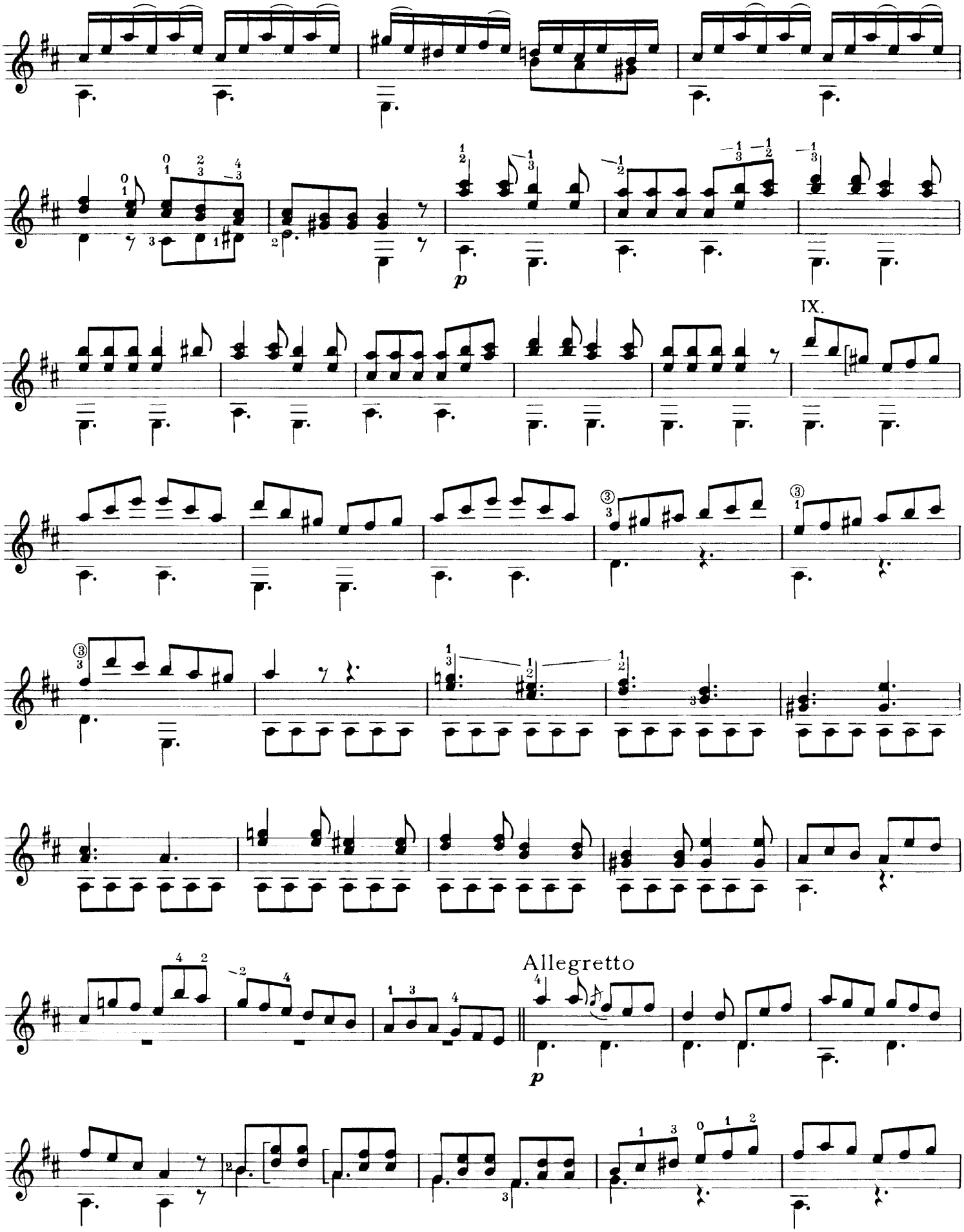

p
f
p
p
p
p
II
f

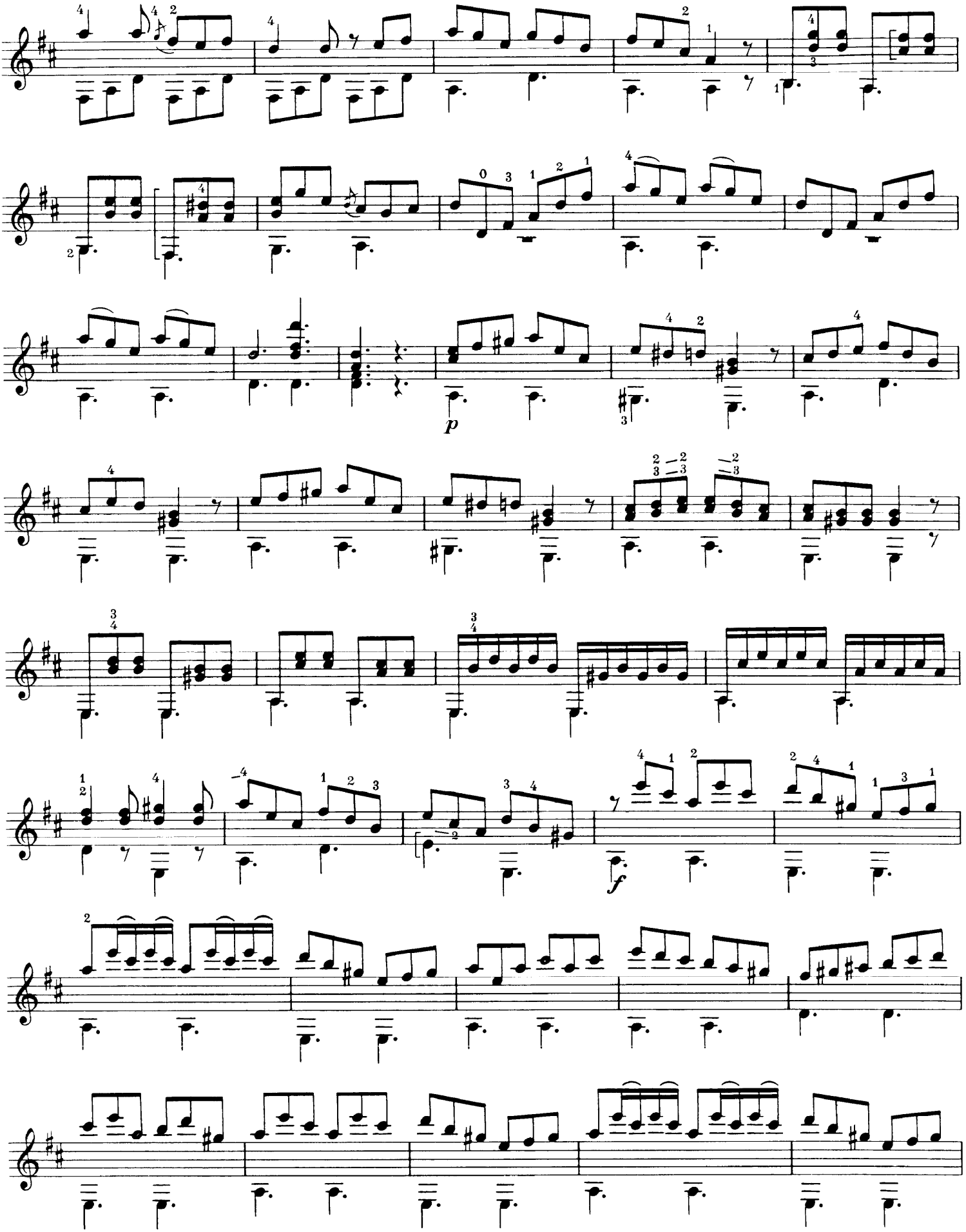
Sonate

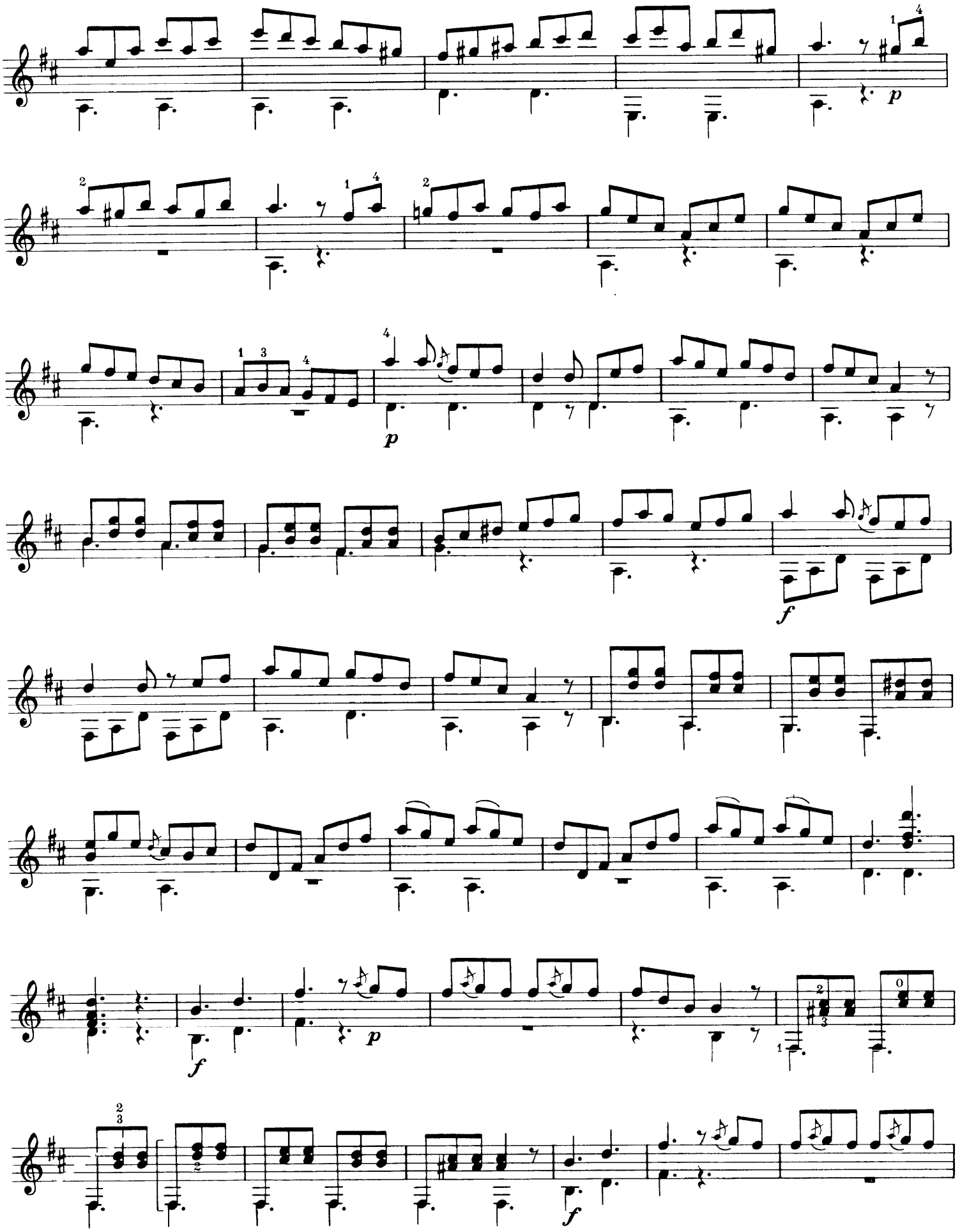
Fernando Carulli

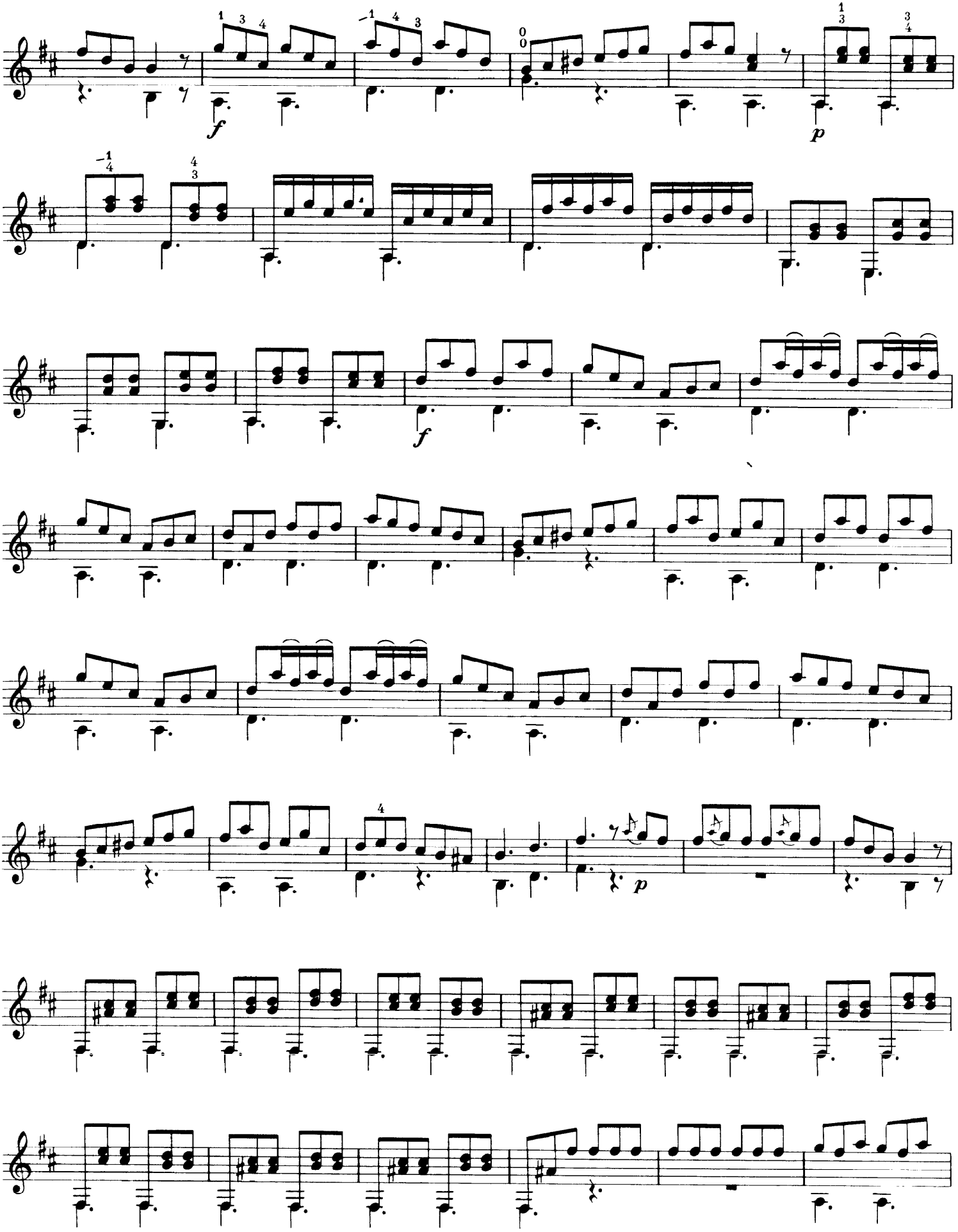
Larghetto espressivo

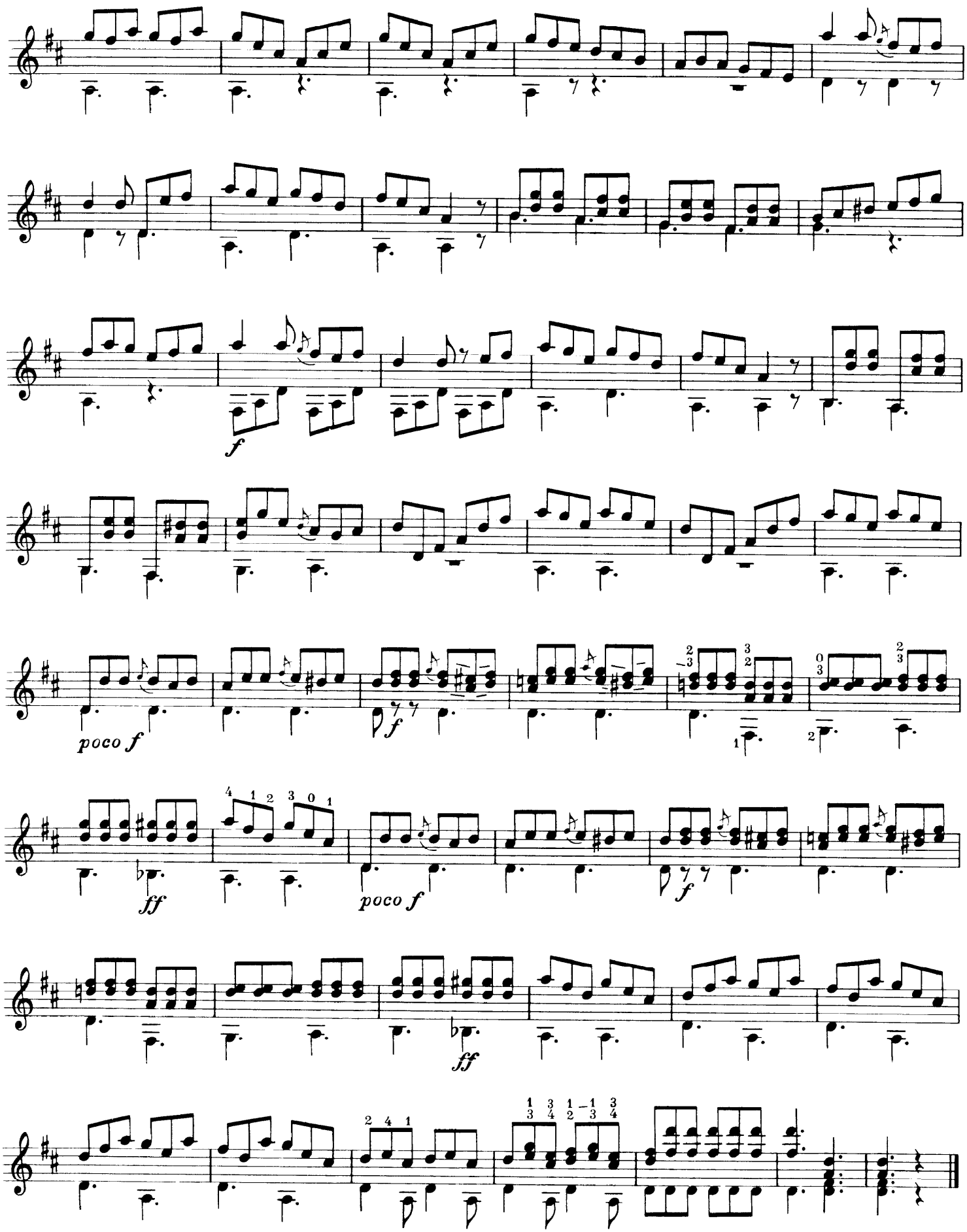



p
IX.
Allegretto
p


p
f


p
p
f
f
p
f
f

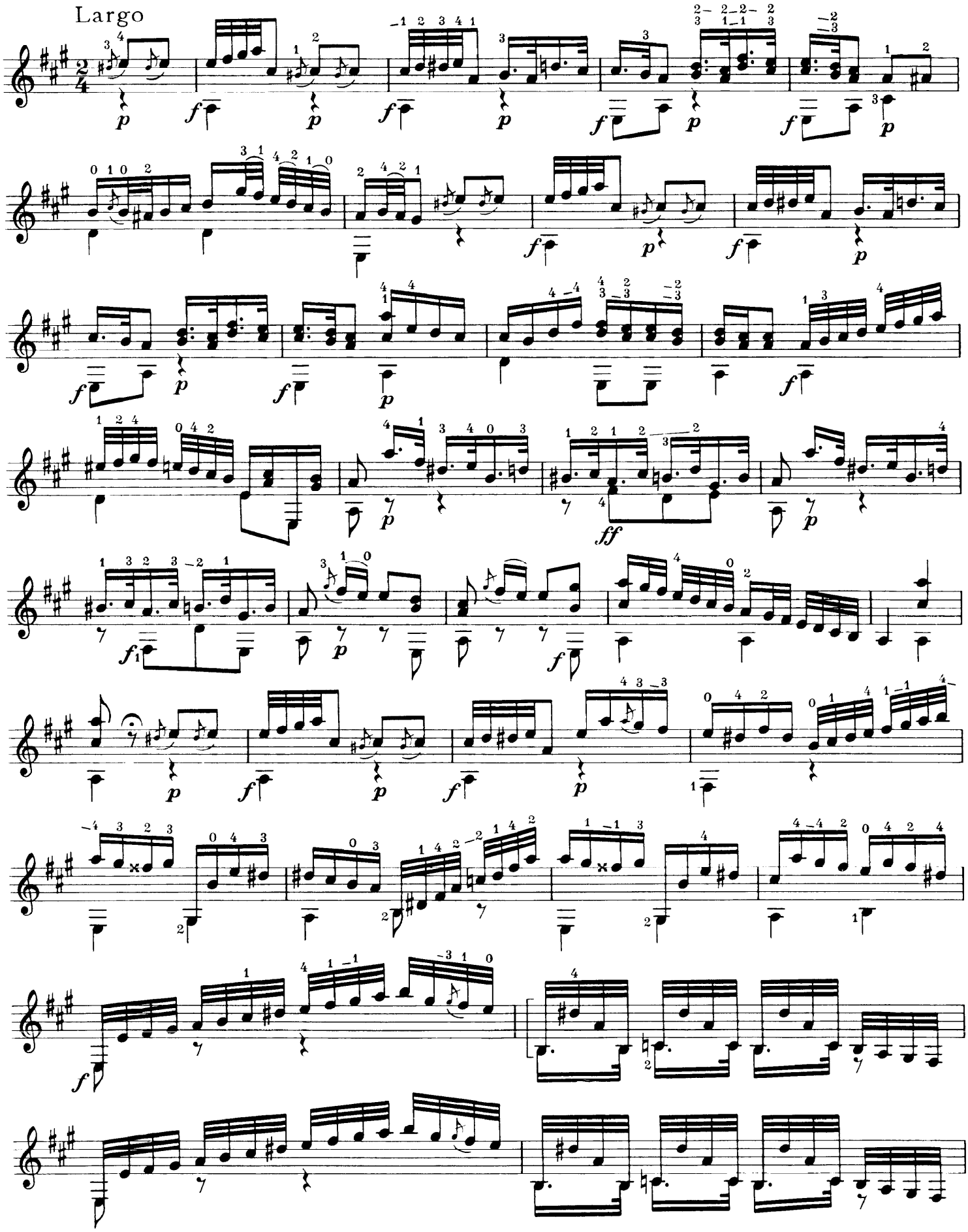

f
p
f
p

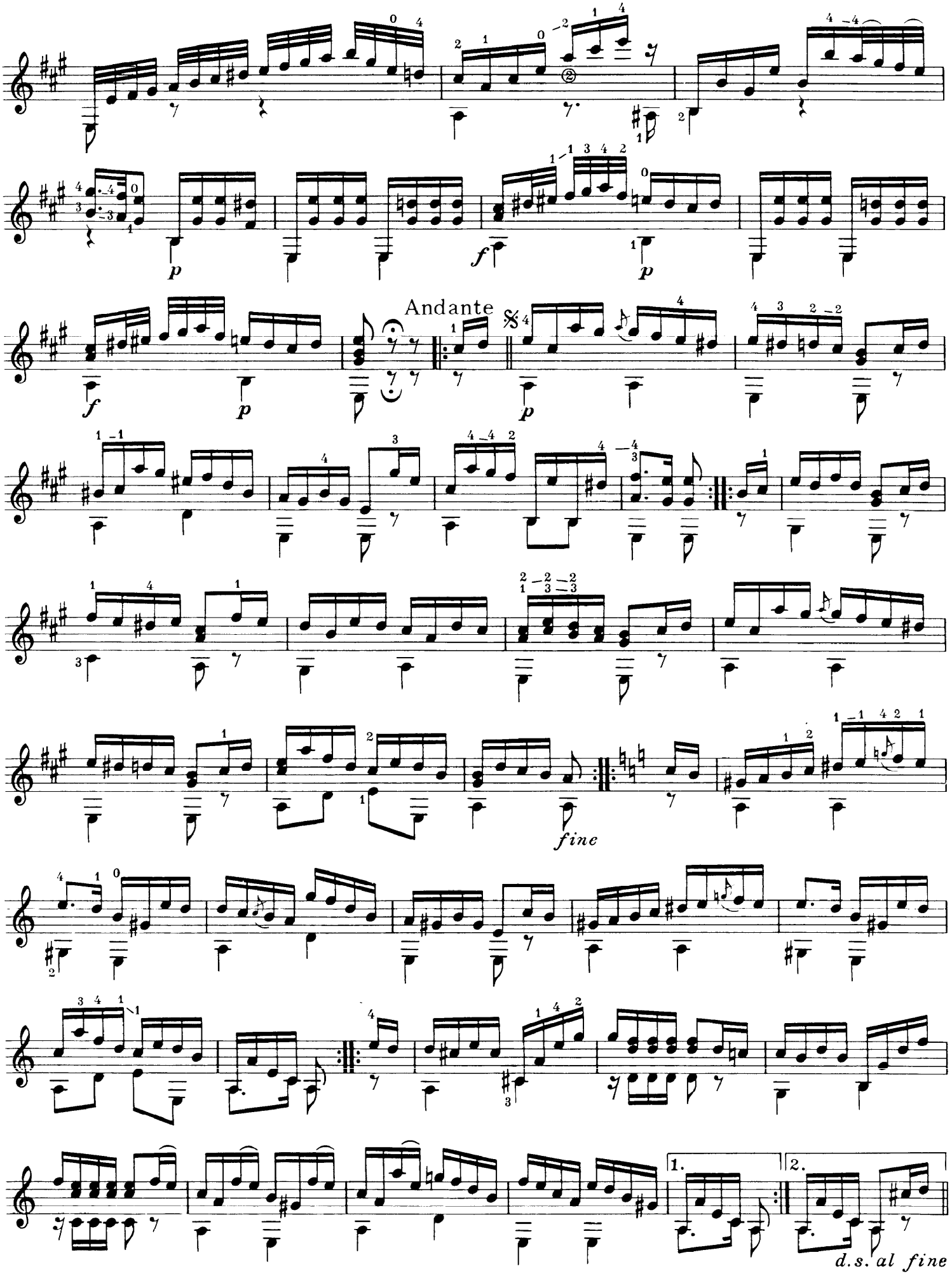

f
poco f
f
ff
poco f
f
ff

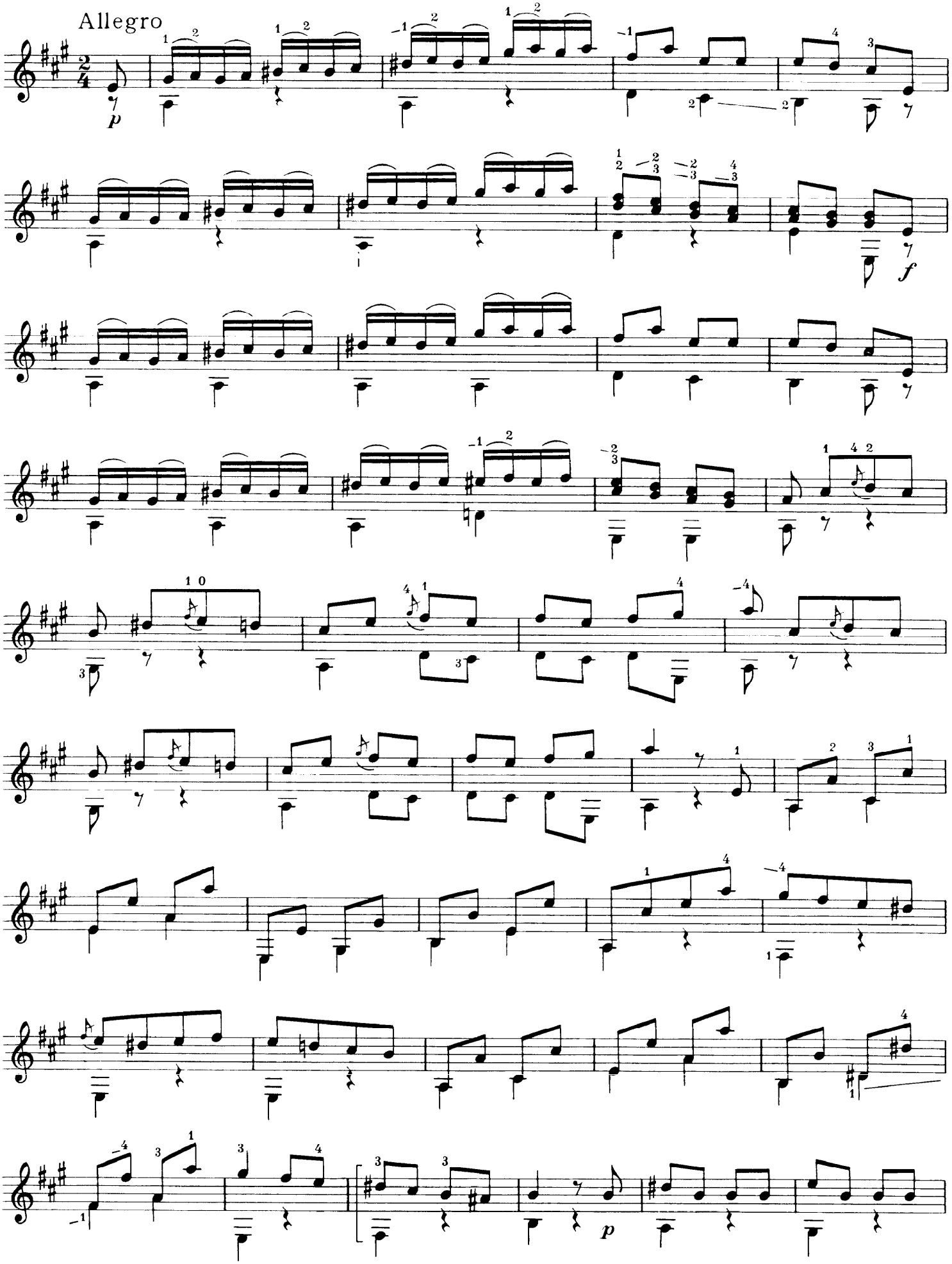
Sonate

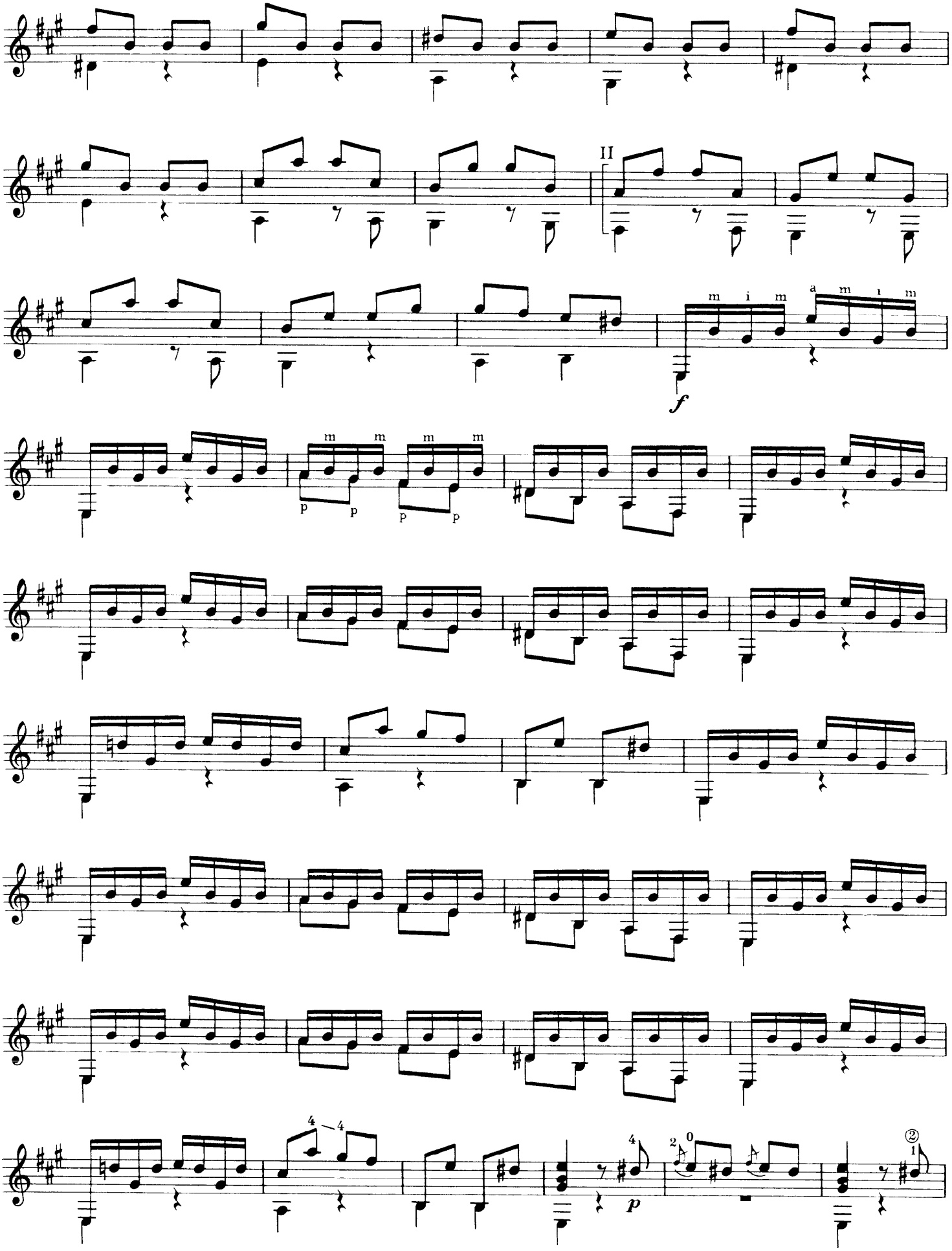
Fernando Carulli

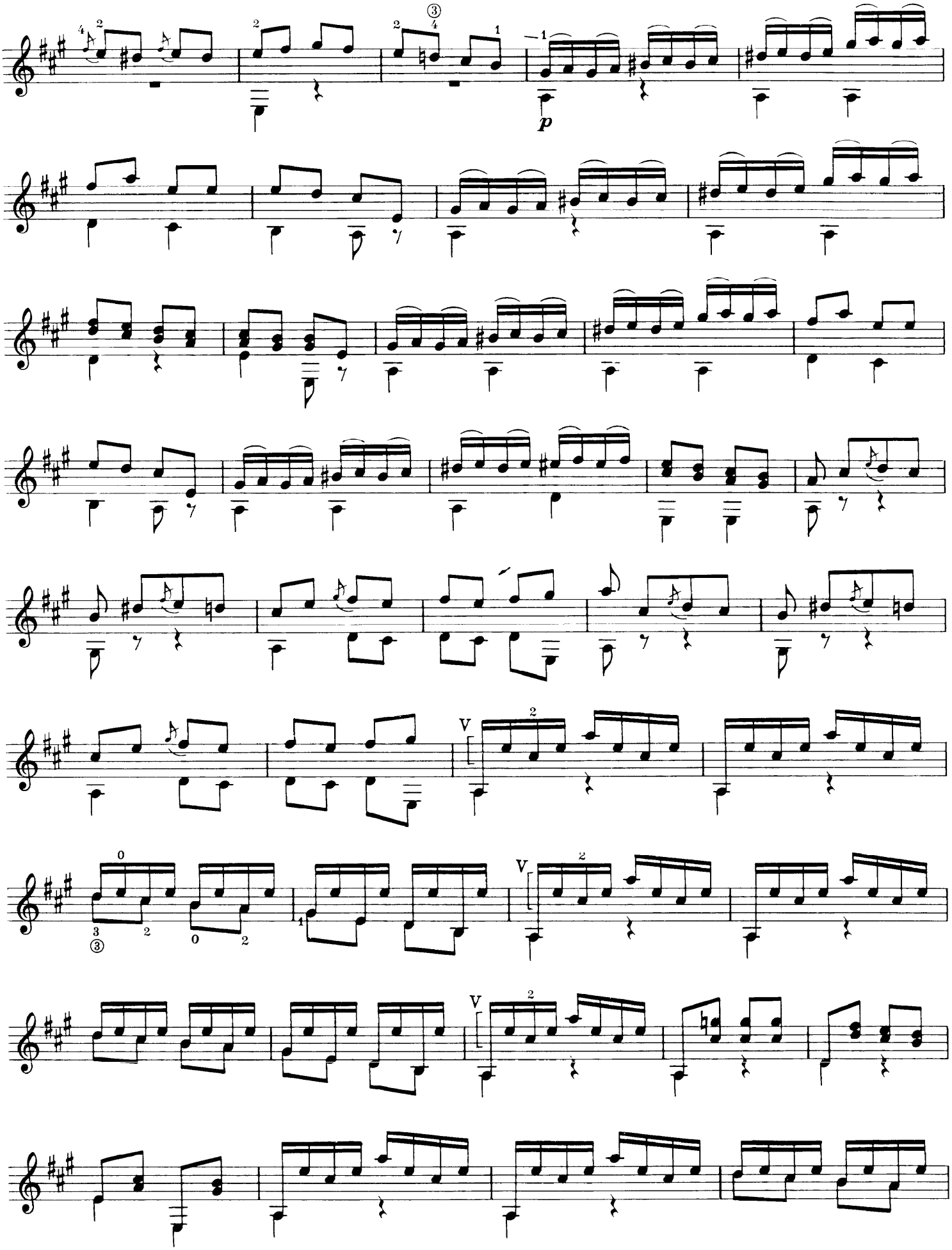
Largo

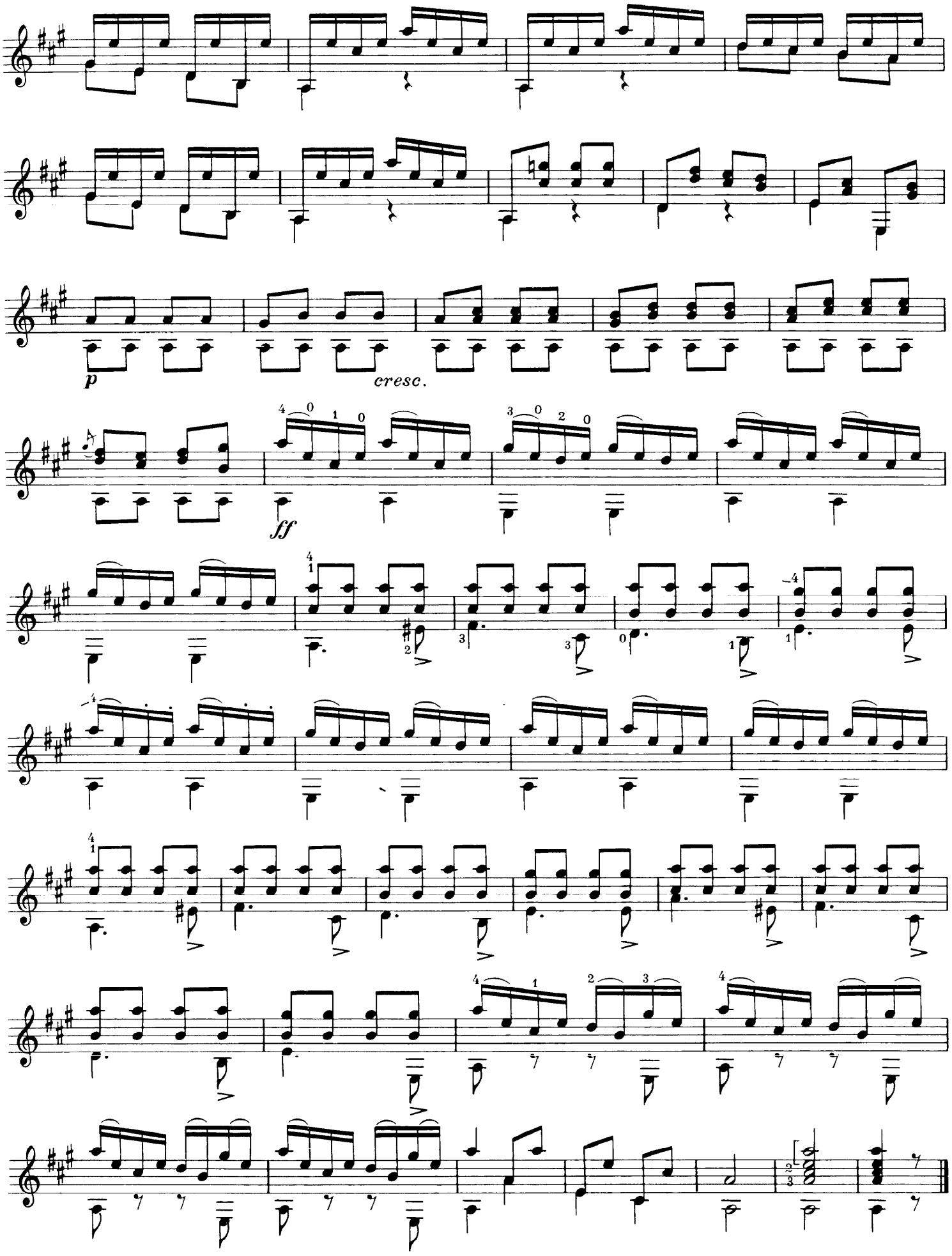



Andante
fine
d.s. al fine


Allegro
p
f
p


II
m i m a m i m
f
m m m m
p p p p
4 4
p

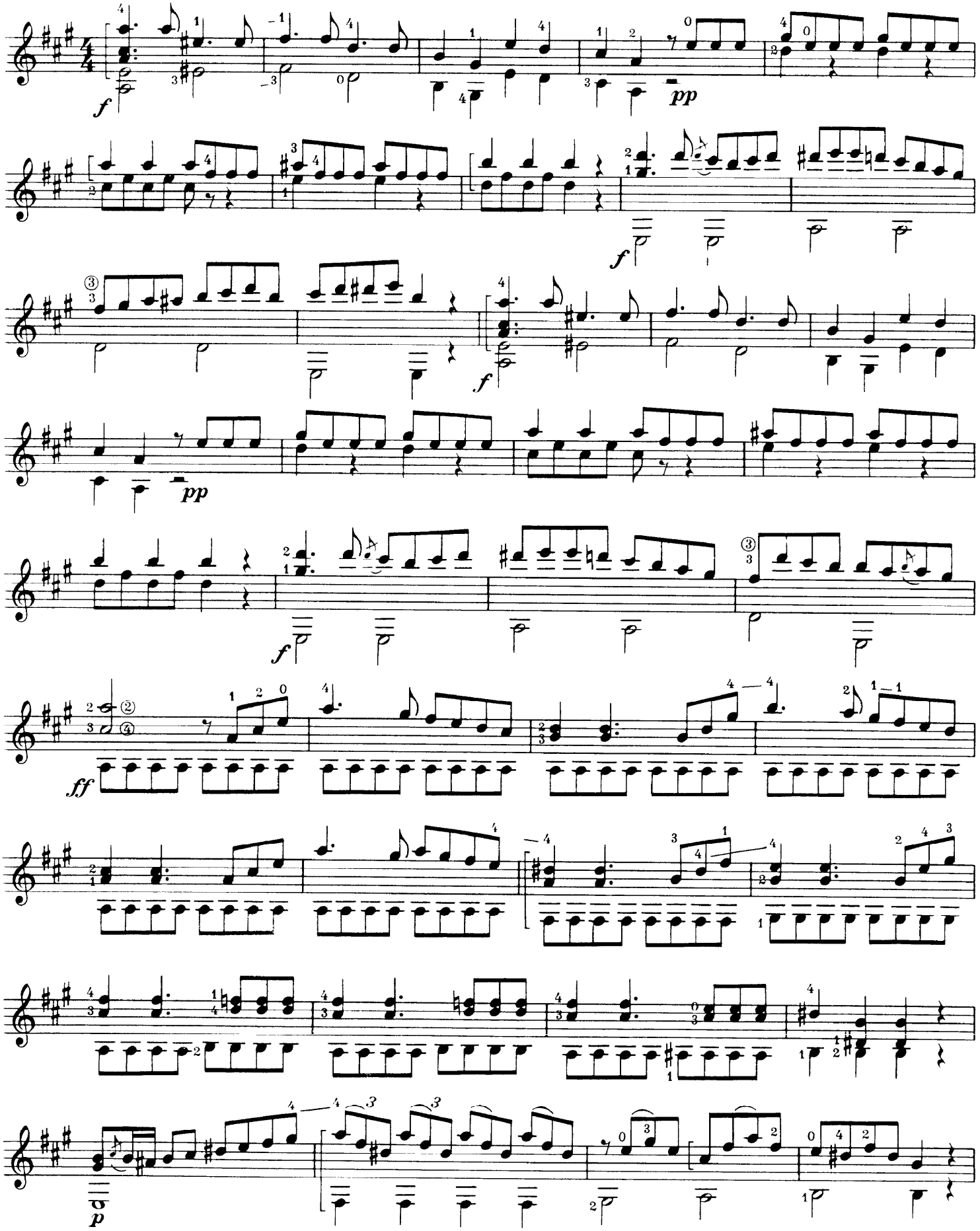

p

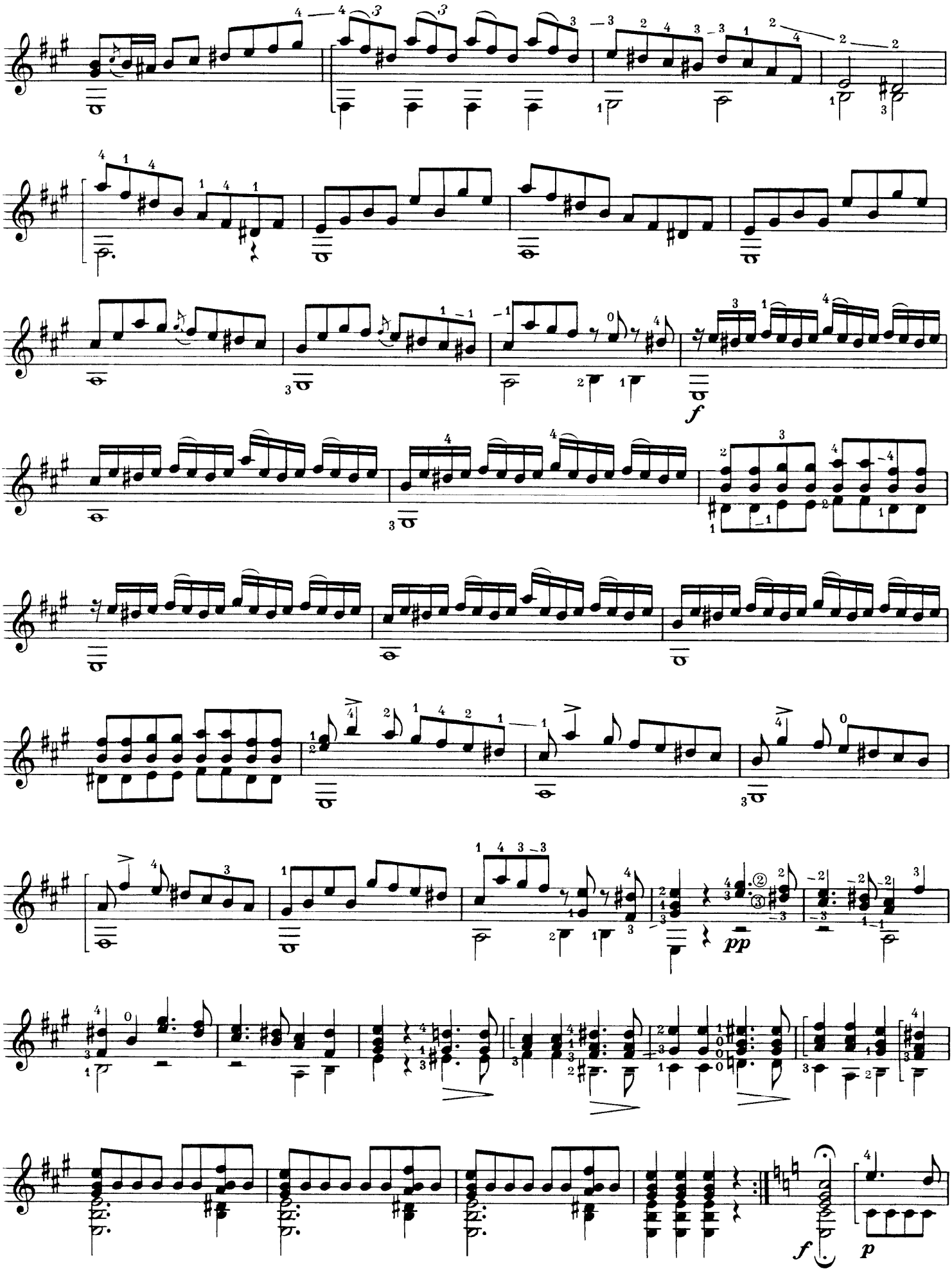

p
cresc.
ff

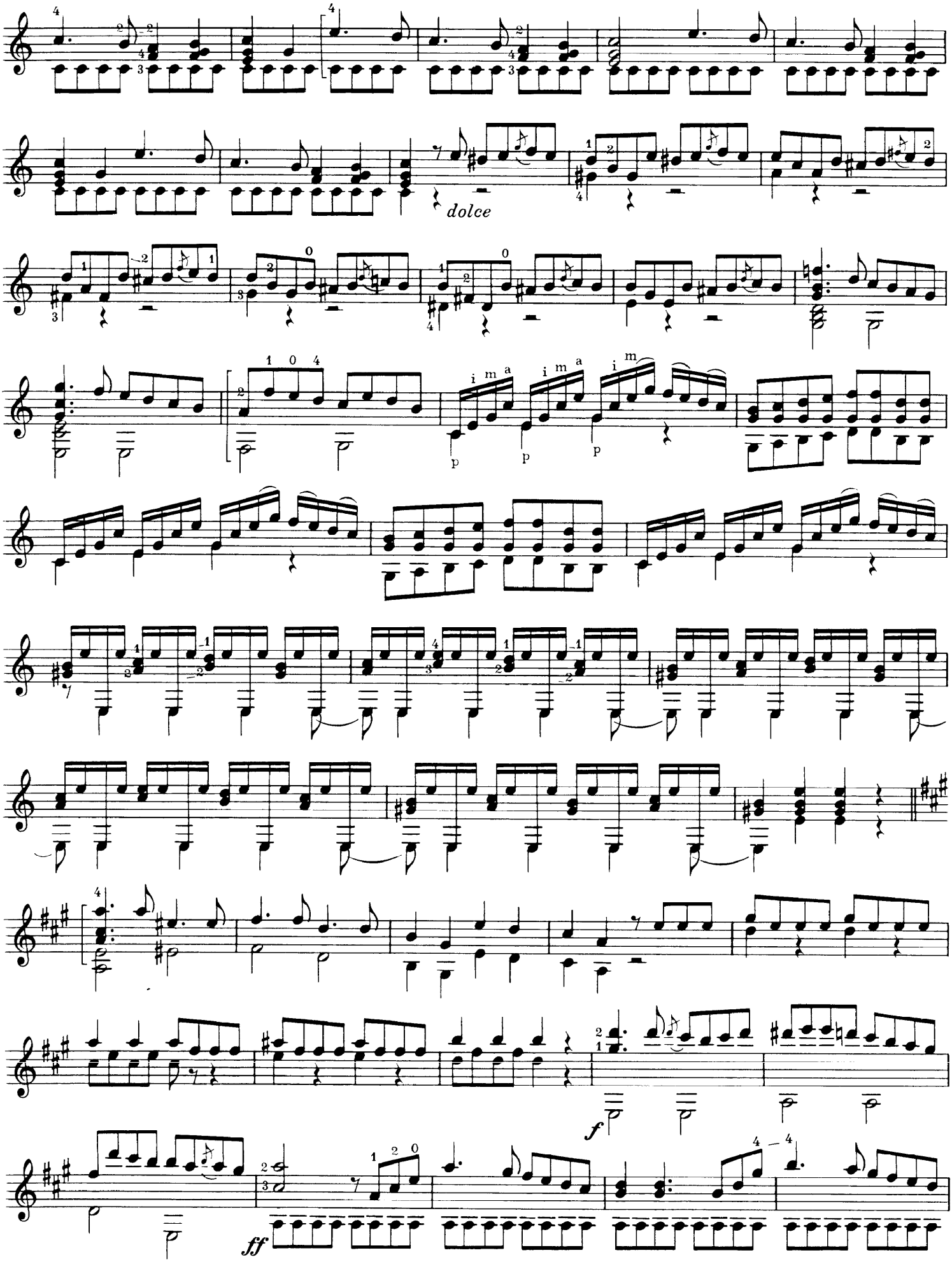
Sonate

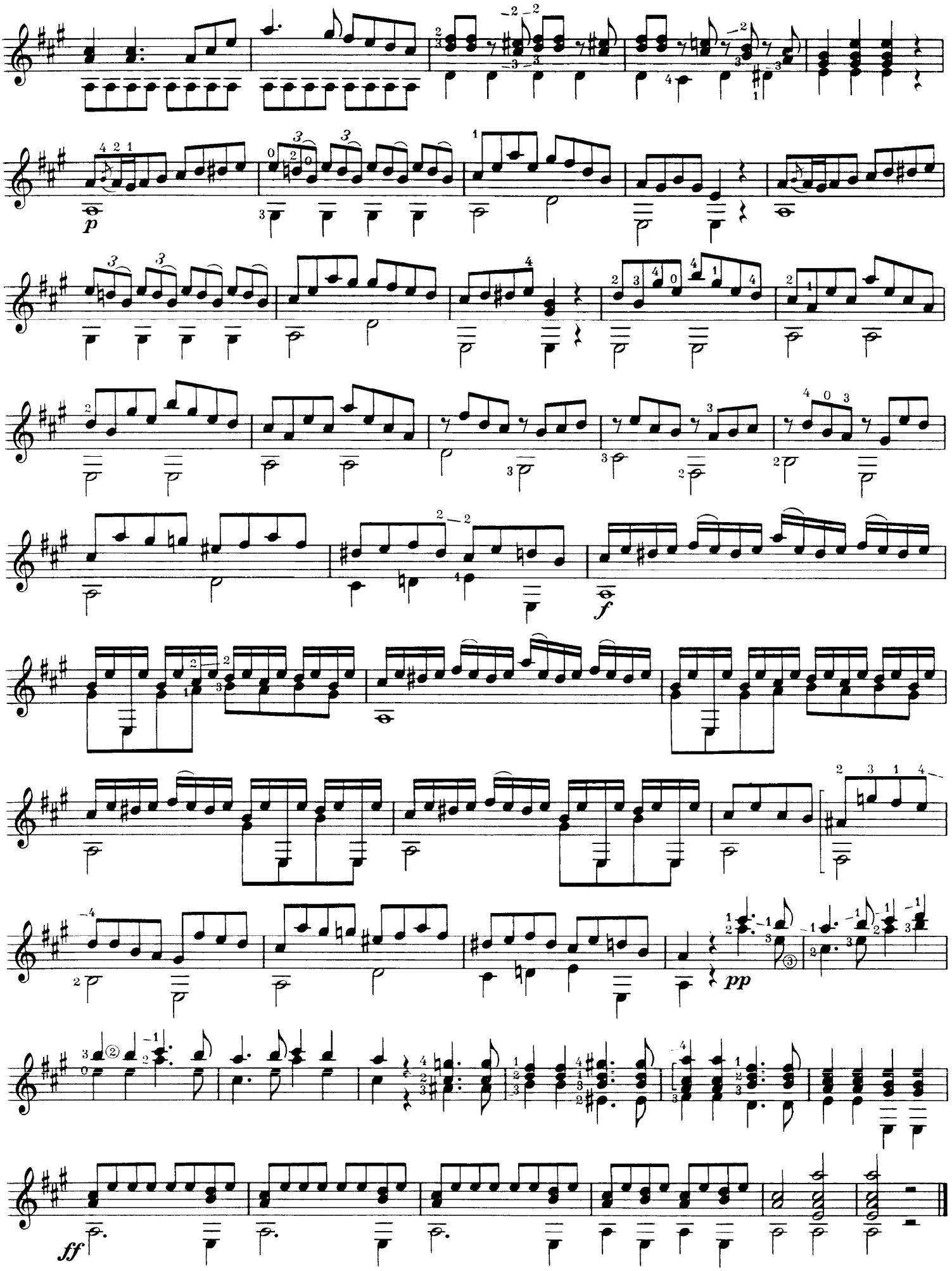
Fernando Carulli
op. 21, Nr. 1

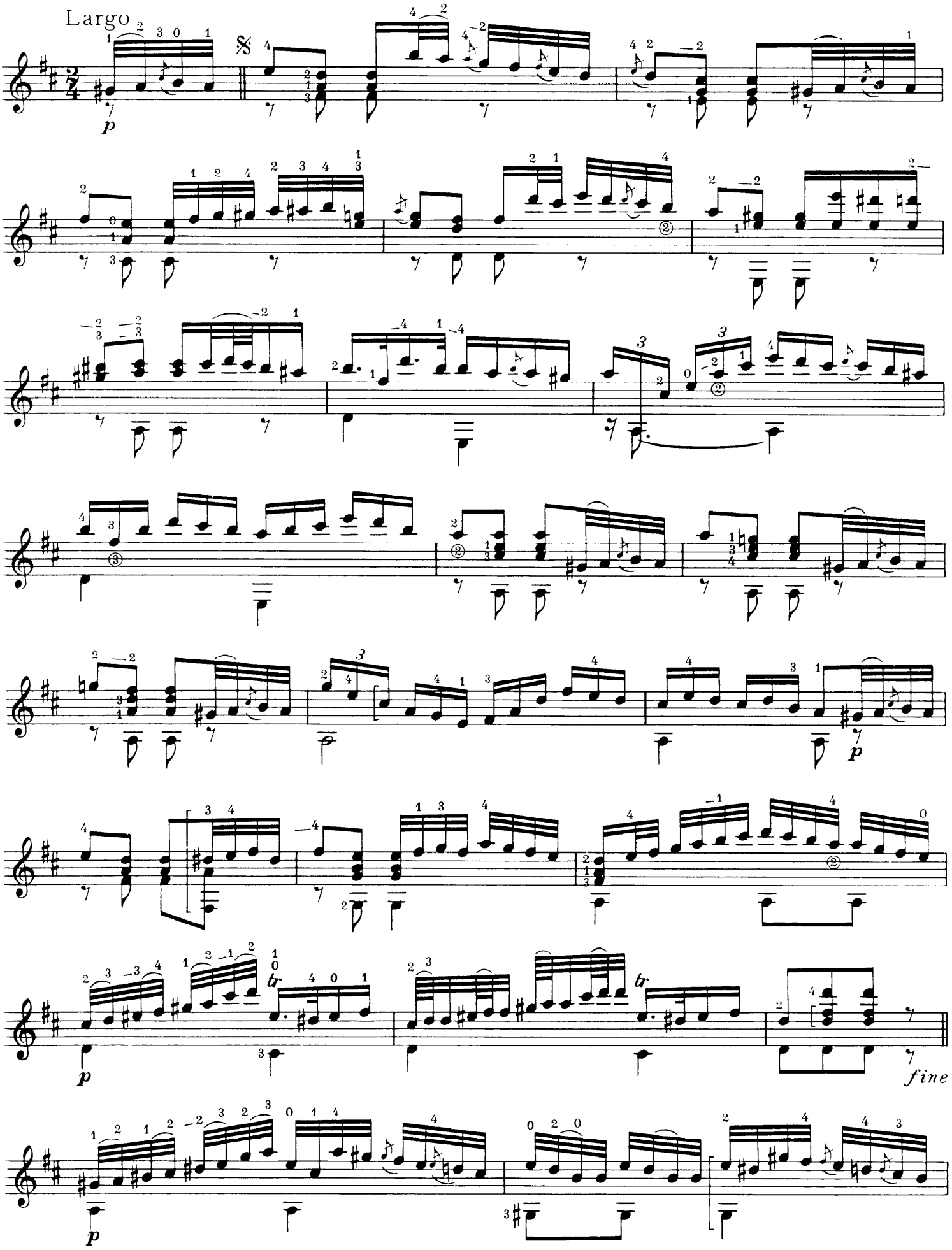
Moderato

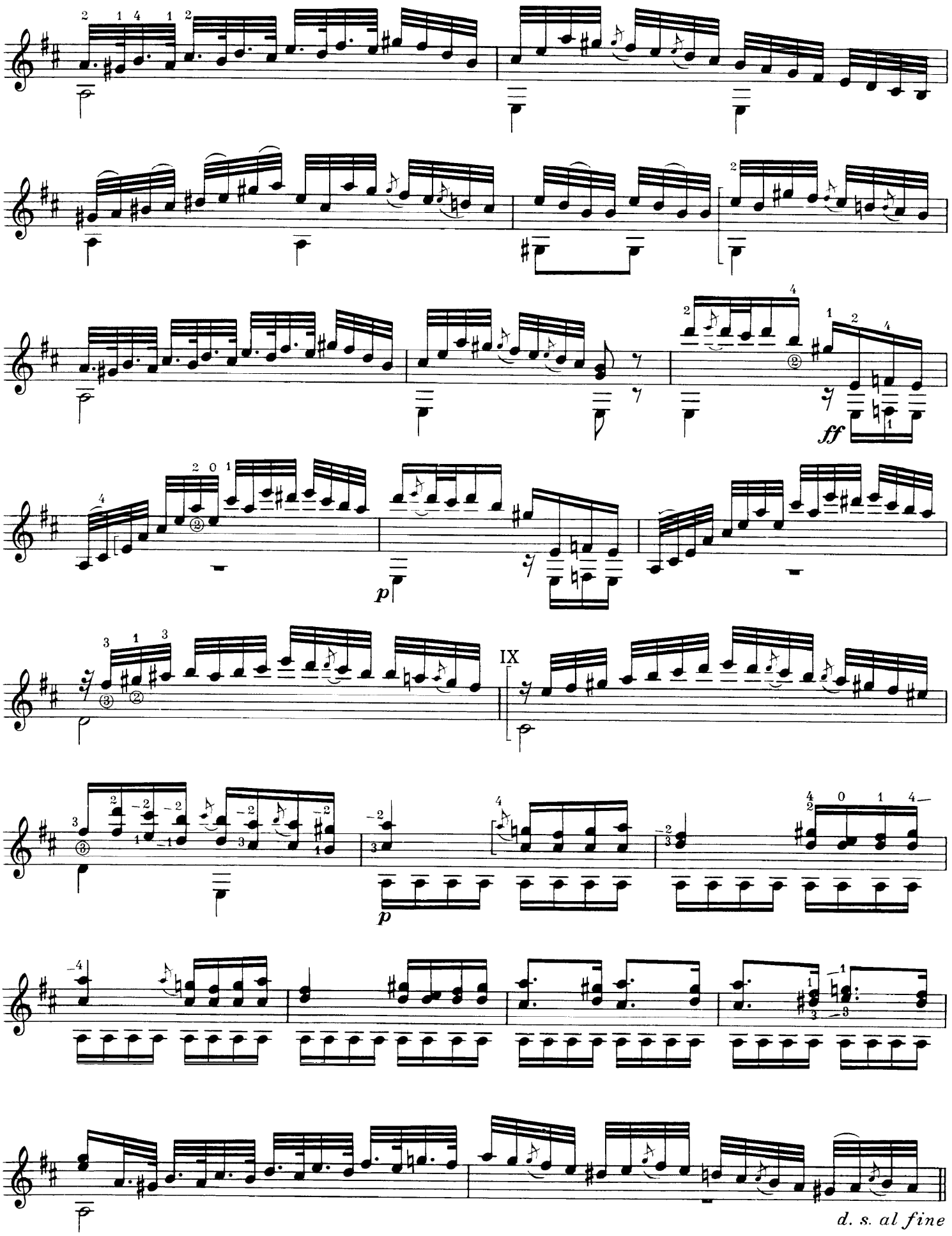



f
pp
f
p


dolce
p
f
ff

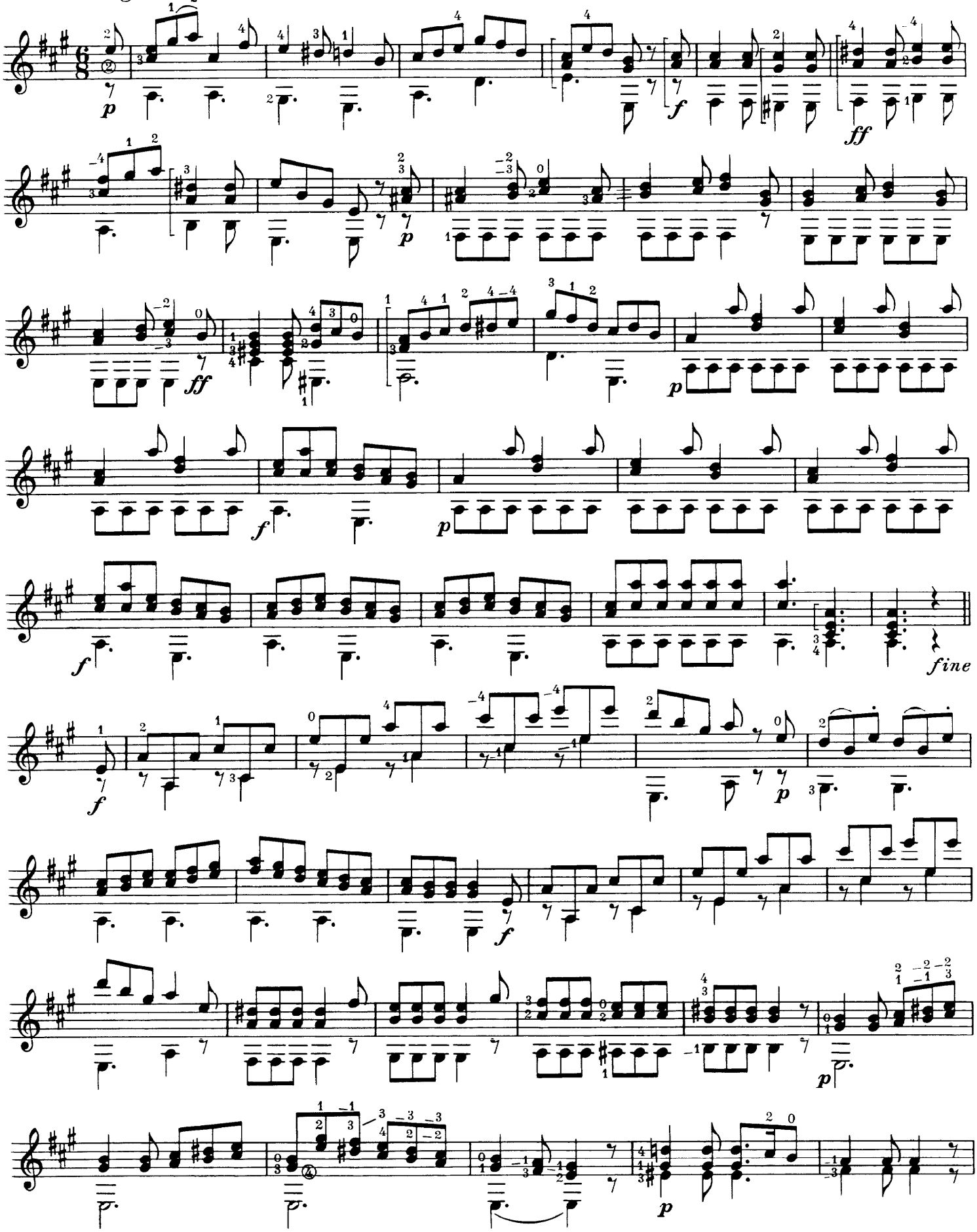

p
f
pp
ff

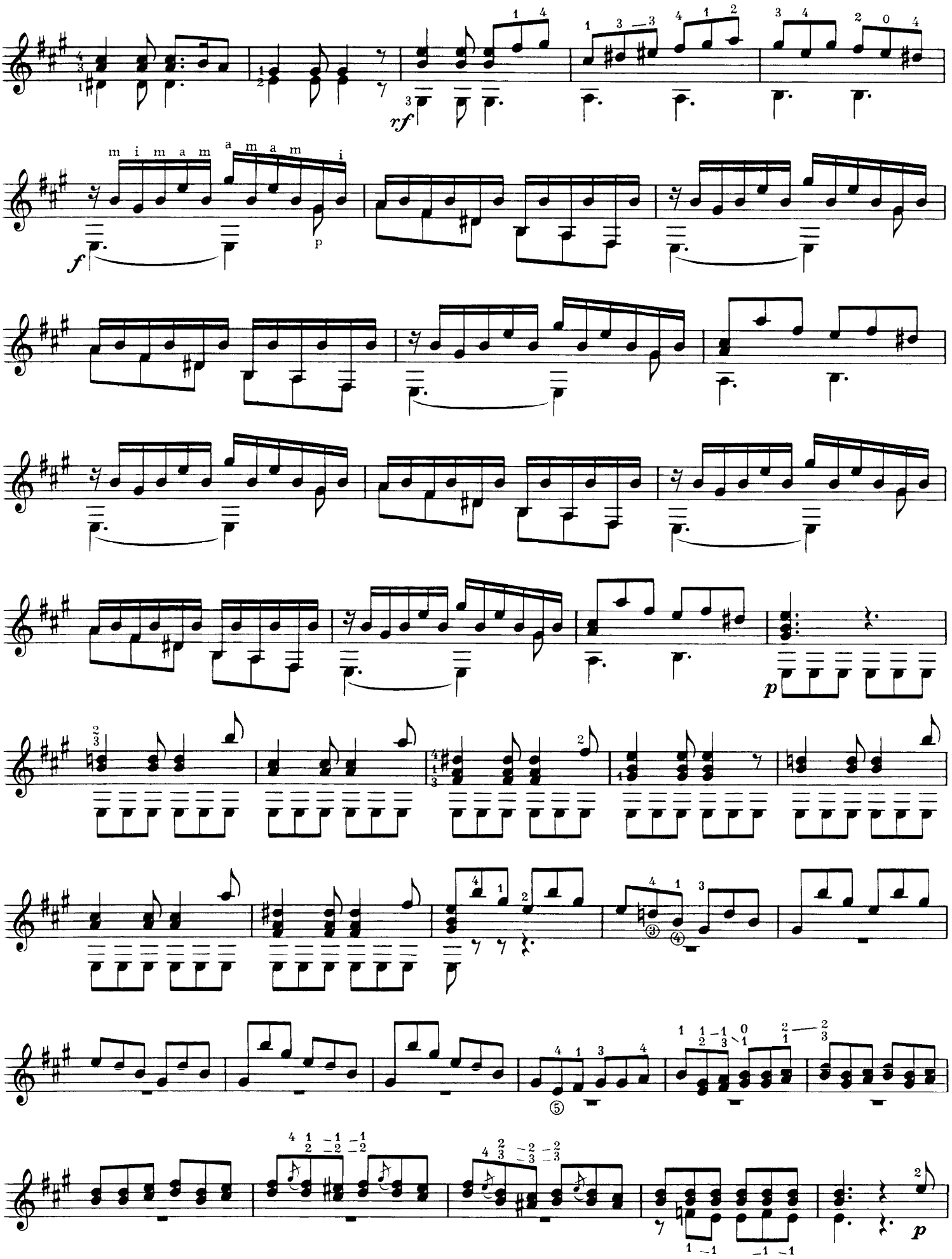

Largo
p
tr
tr
fine
p

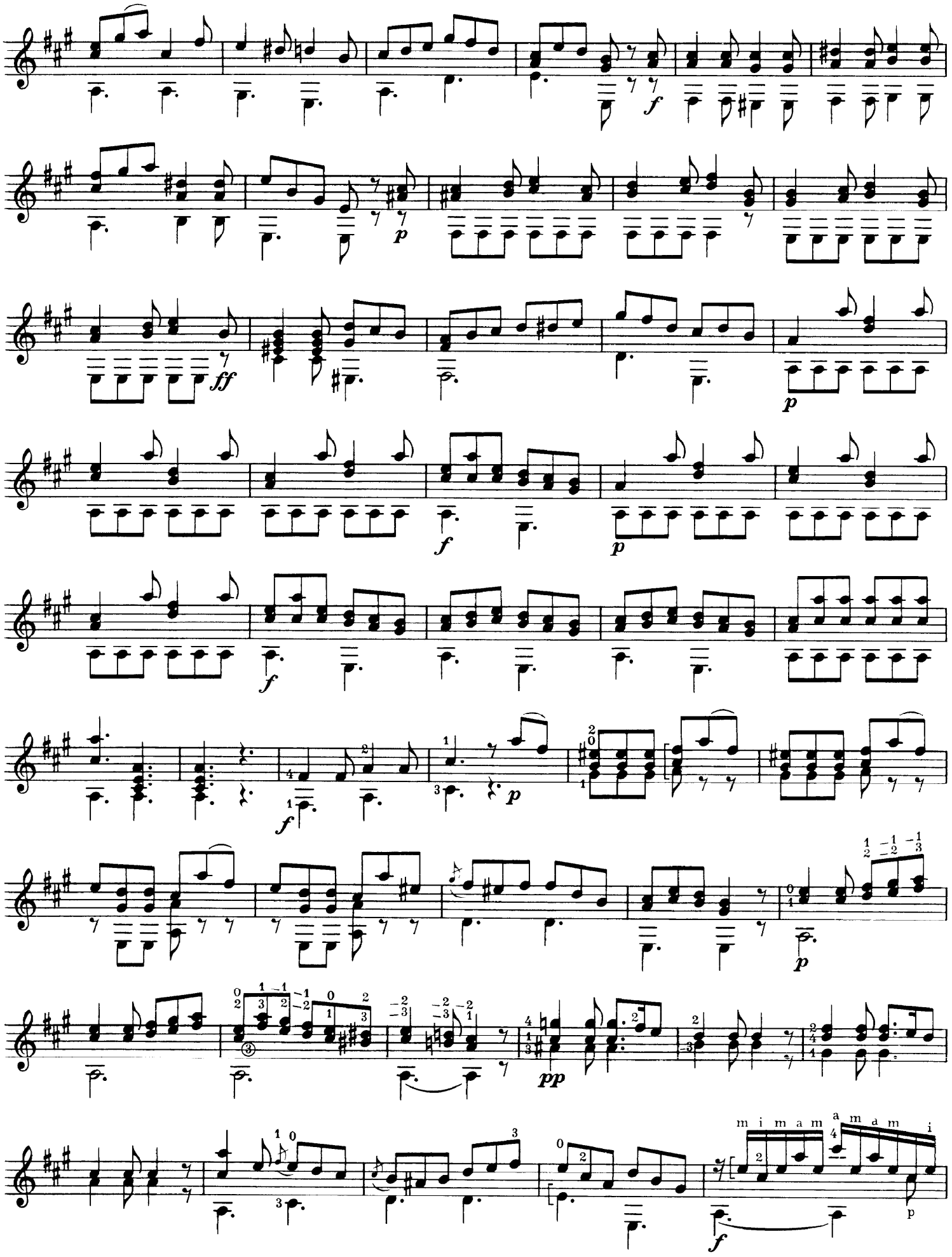

ff
p
IX
p
d. s. al fine

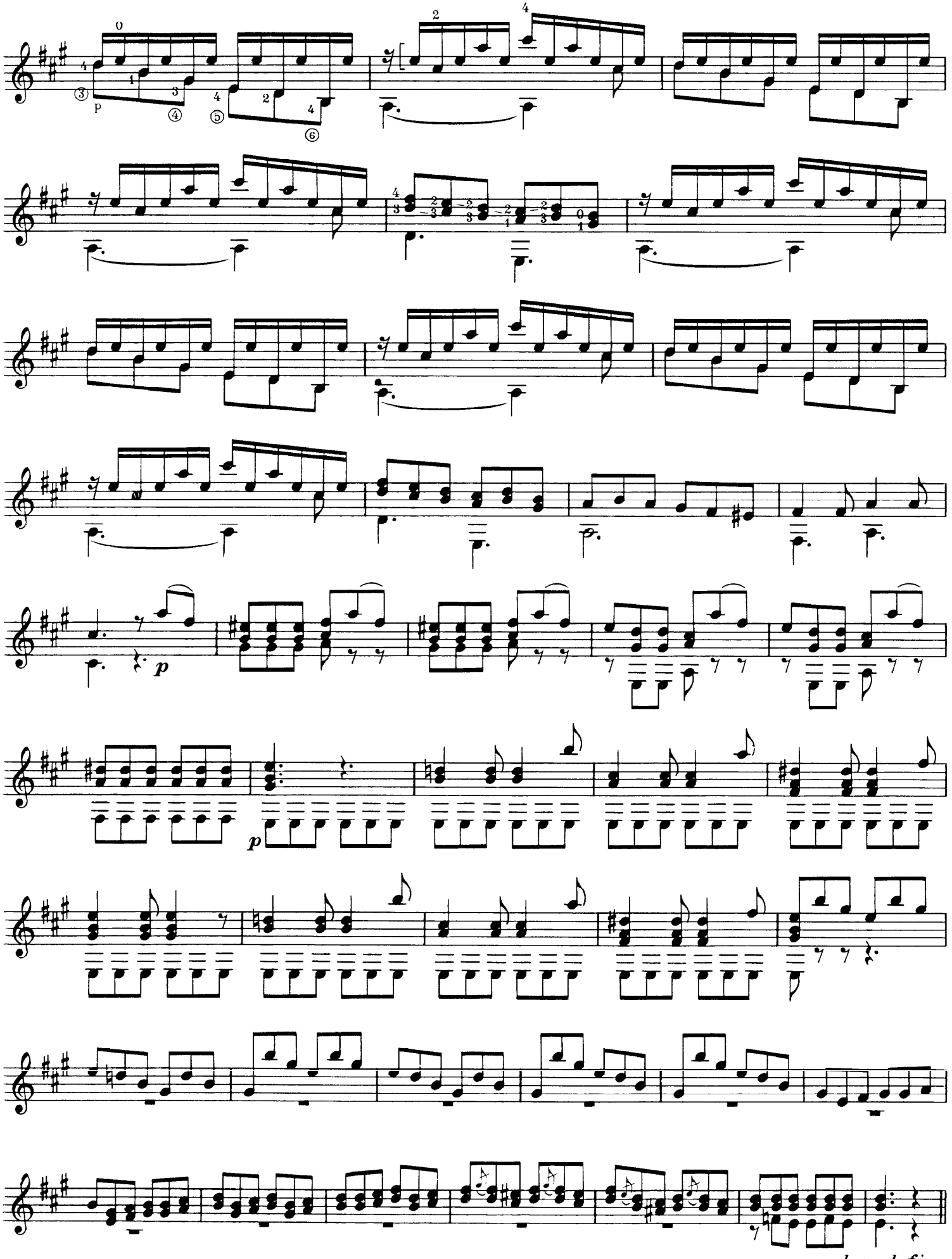
Rondo

Allegretto




rf
m i m a m
a m a m i
f
p
p
p

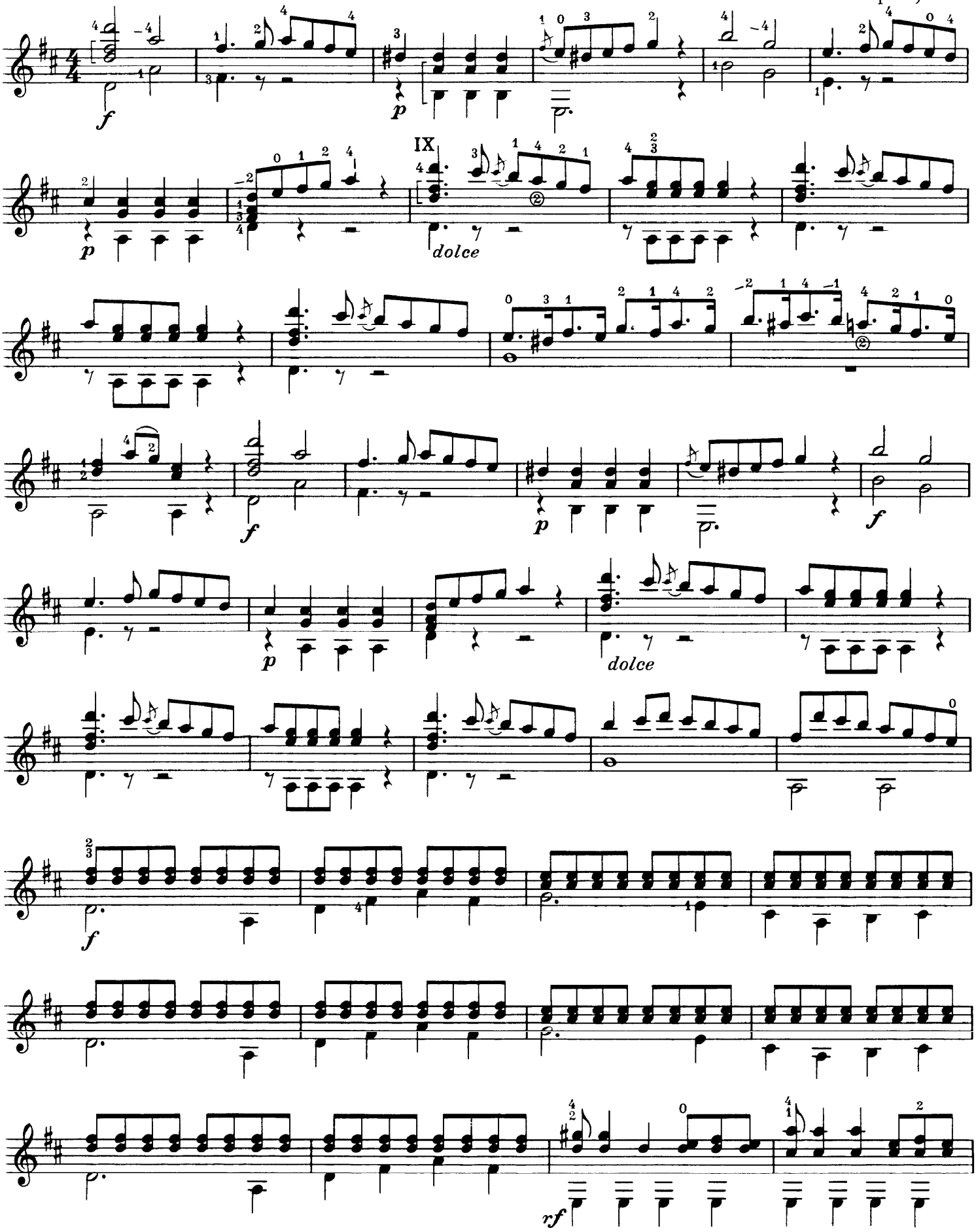

f
p
ff
p
f
p
f
f
p
f
p
pp
m i m a m
a m a m i
p
f

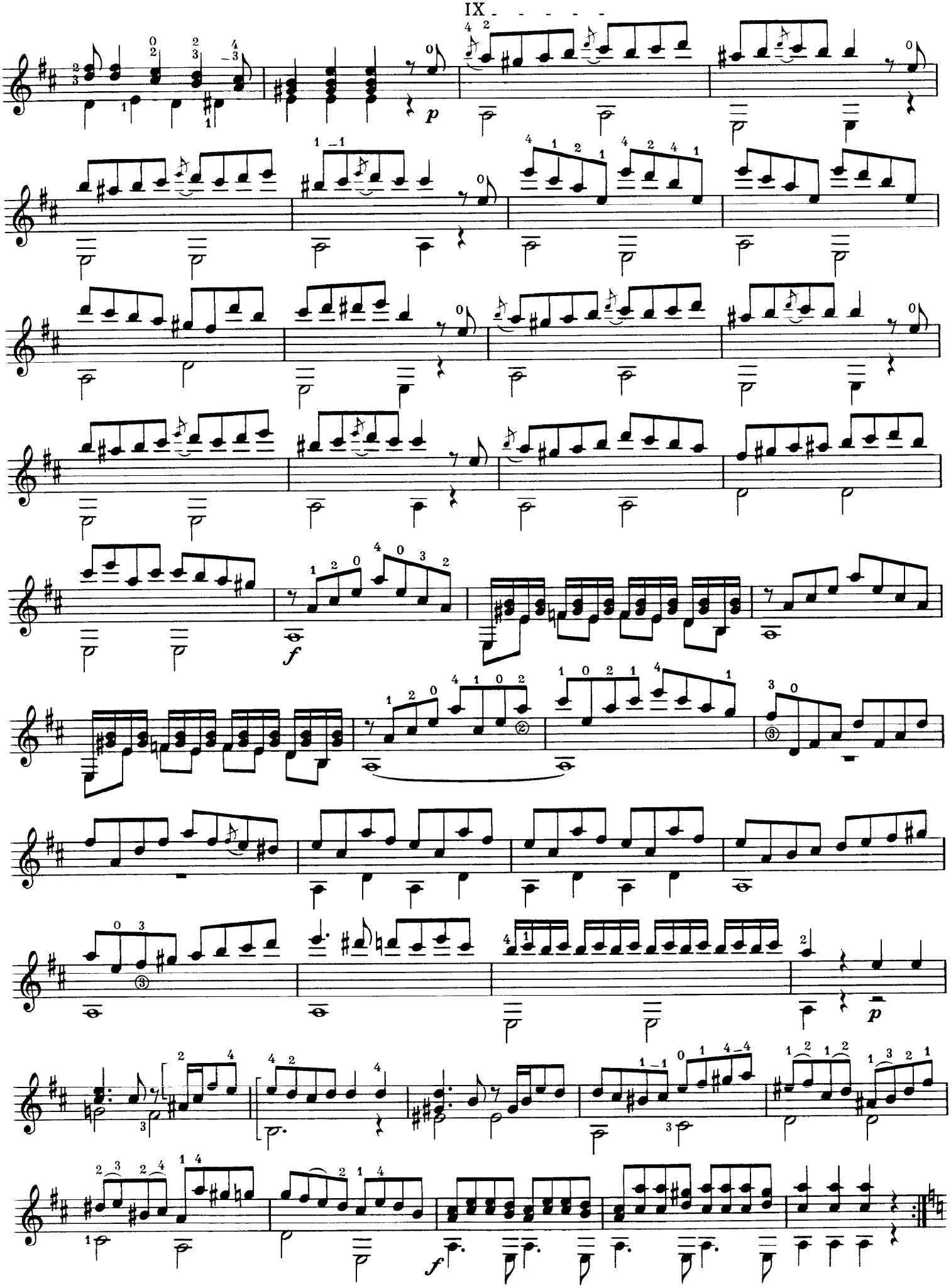

p
p
d. c. al fine

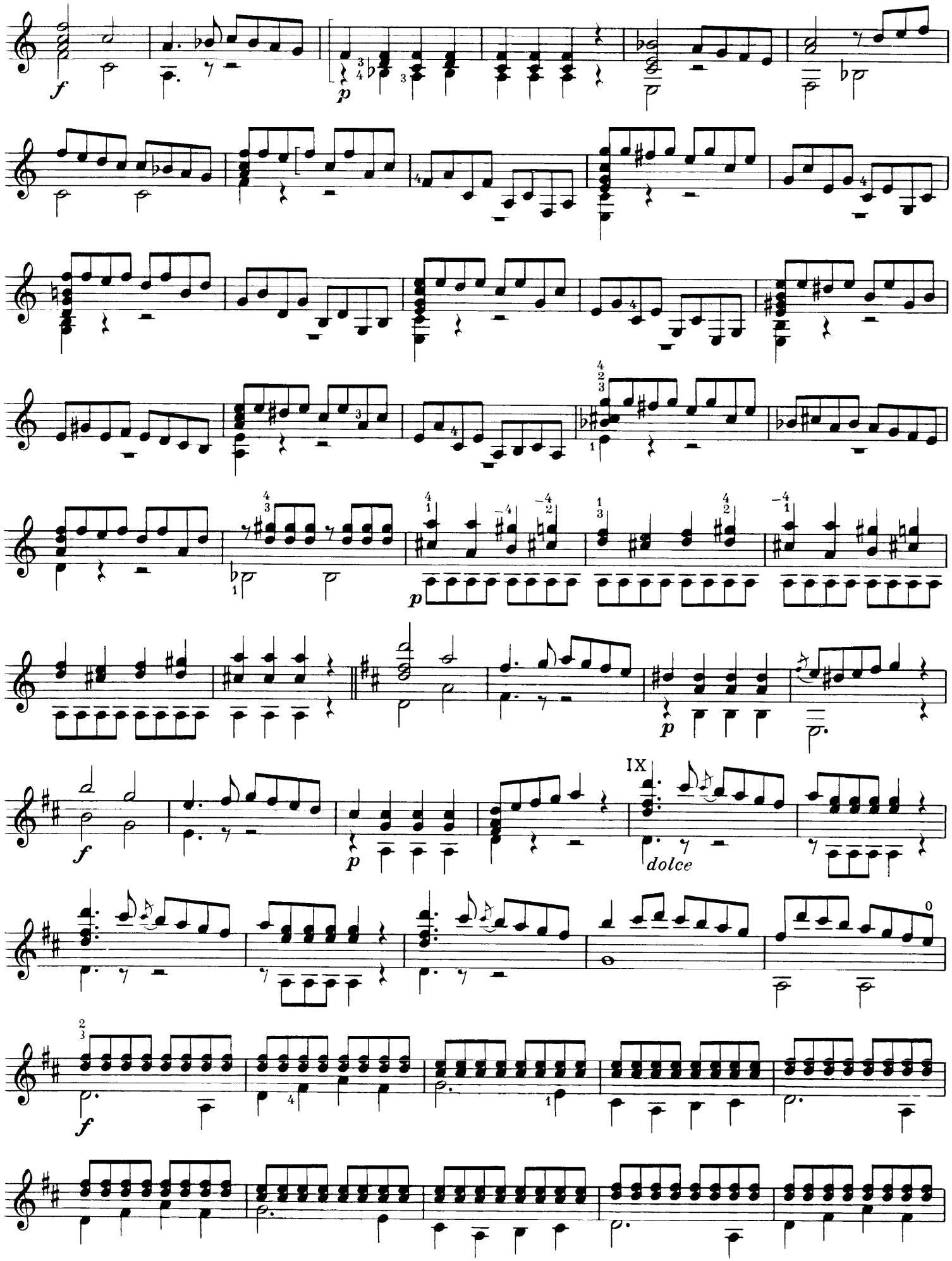
Sonate

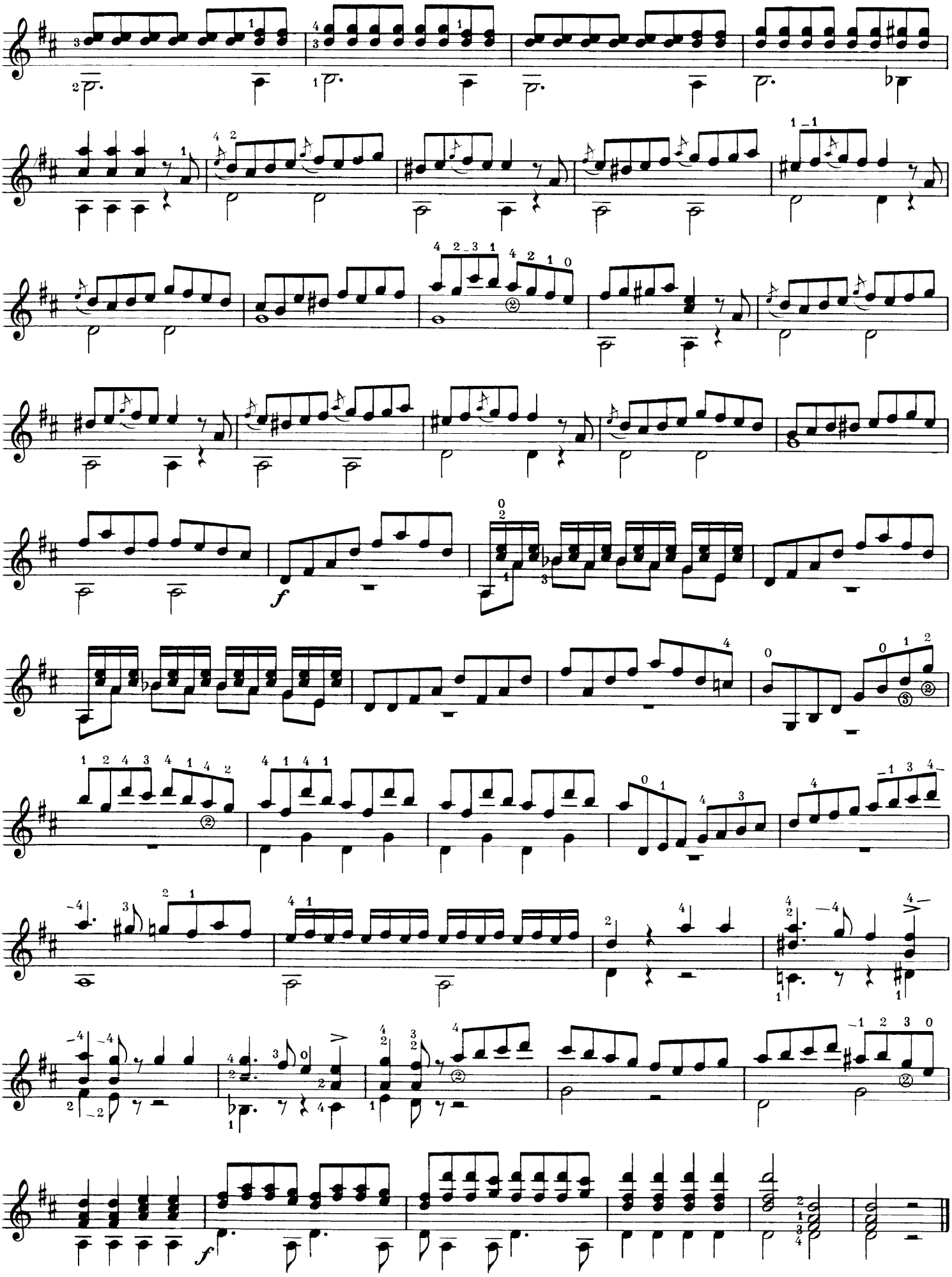
Fernando Carulli
op. 21, Nr. 2

Moderato



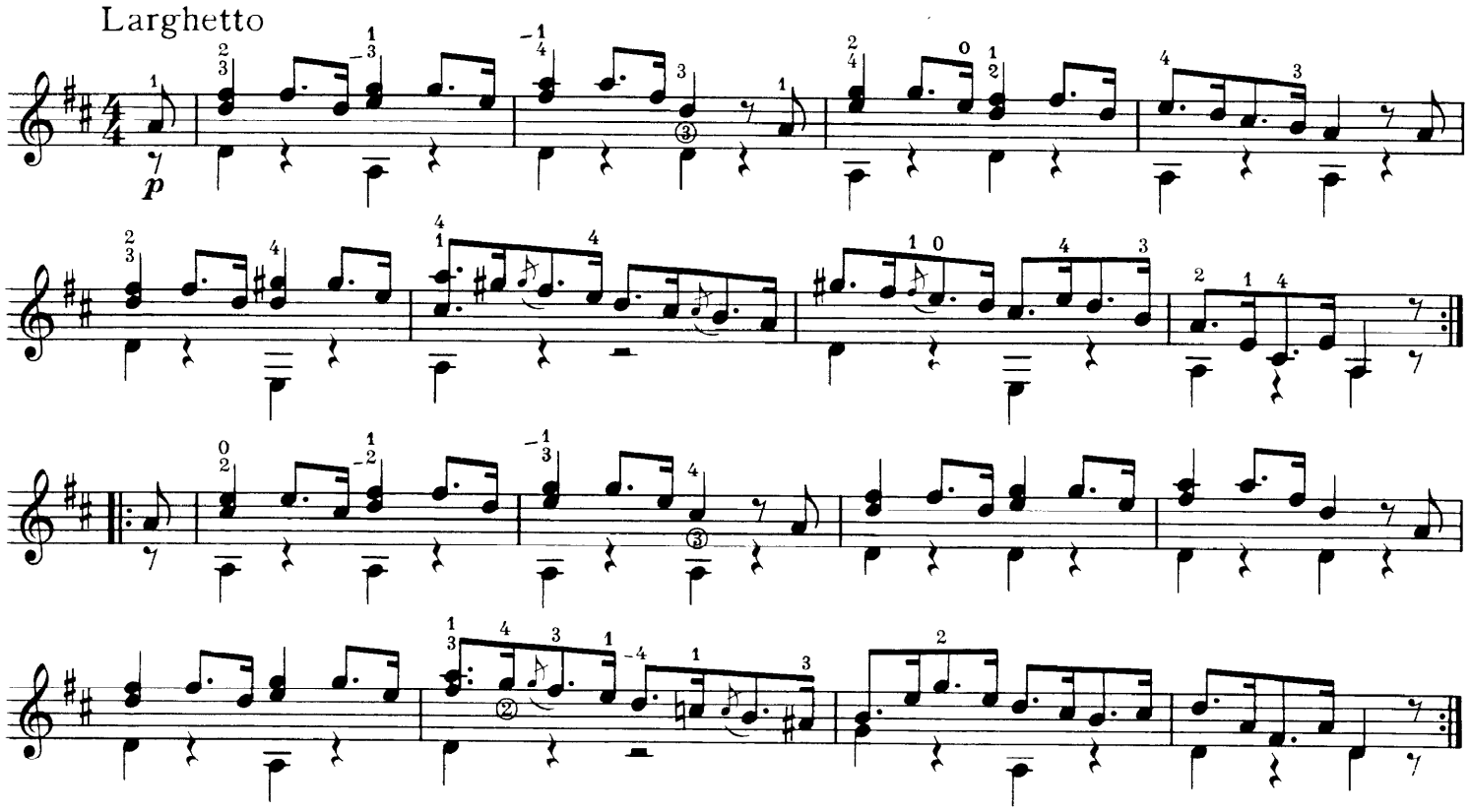

IX
p
f
p
f


f
p
p
p
f
p
IX
dolce
f


f
f

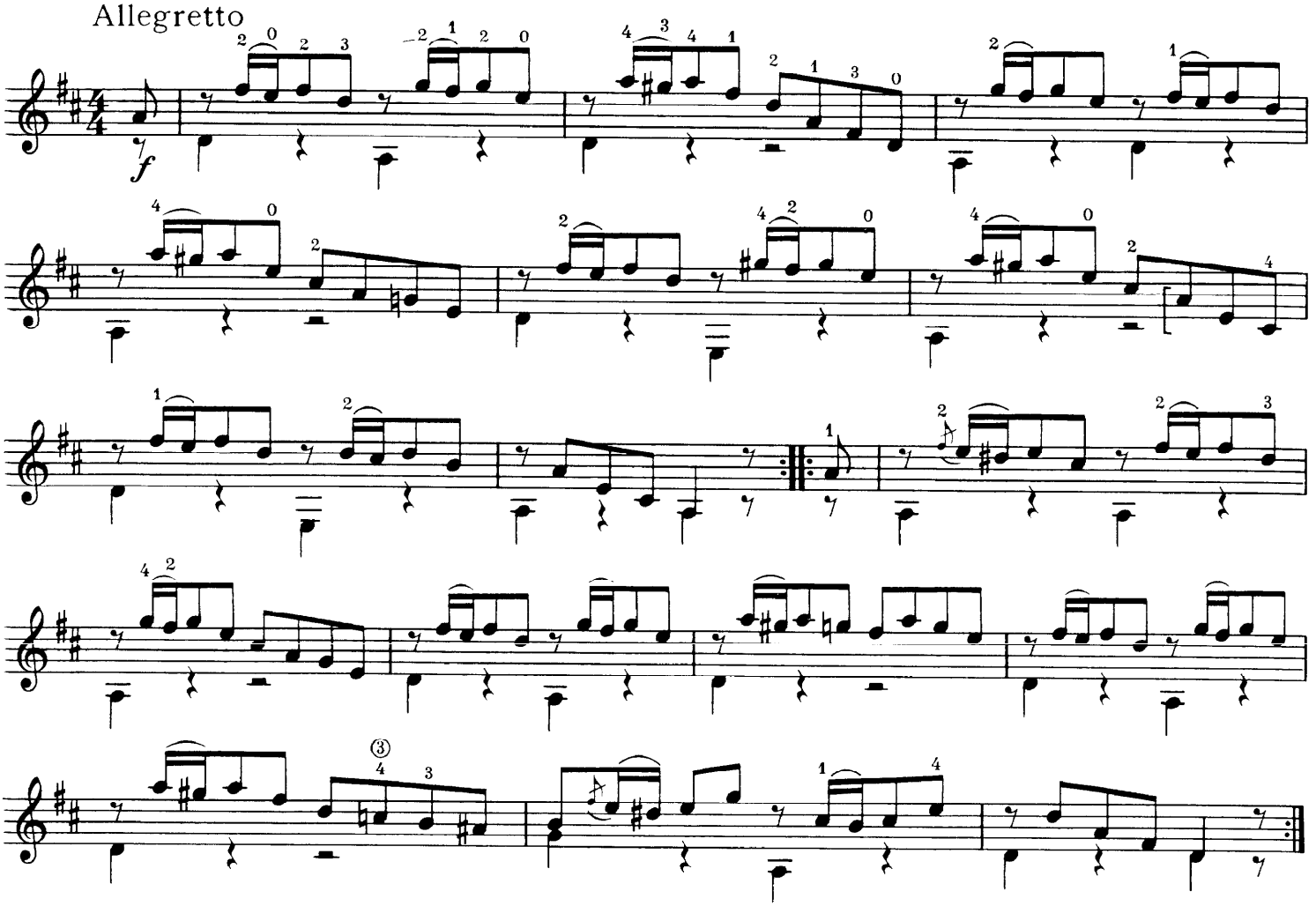
Thema

Larghetto



Var. I

Allegretto

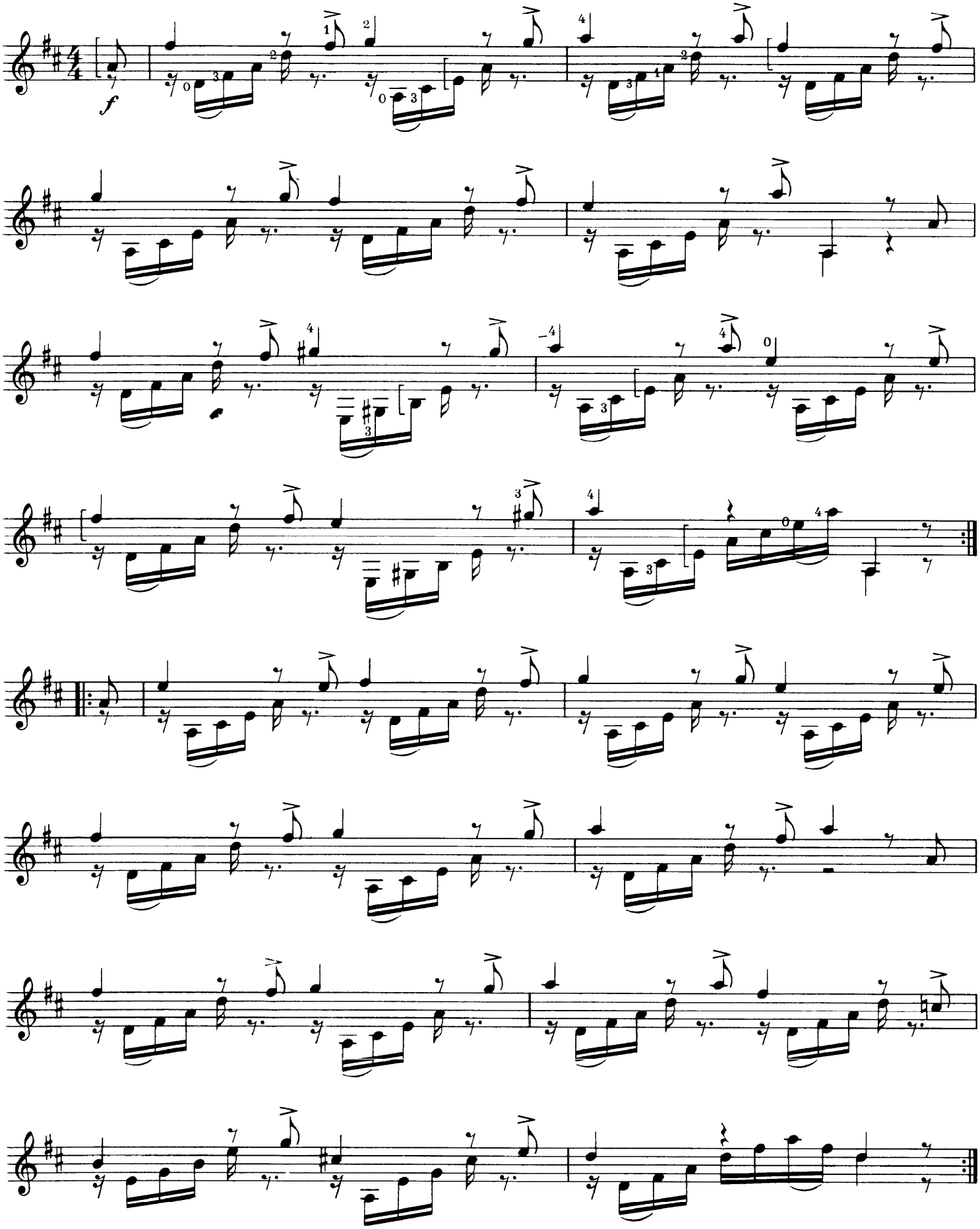


Var. II

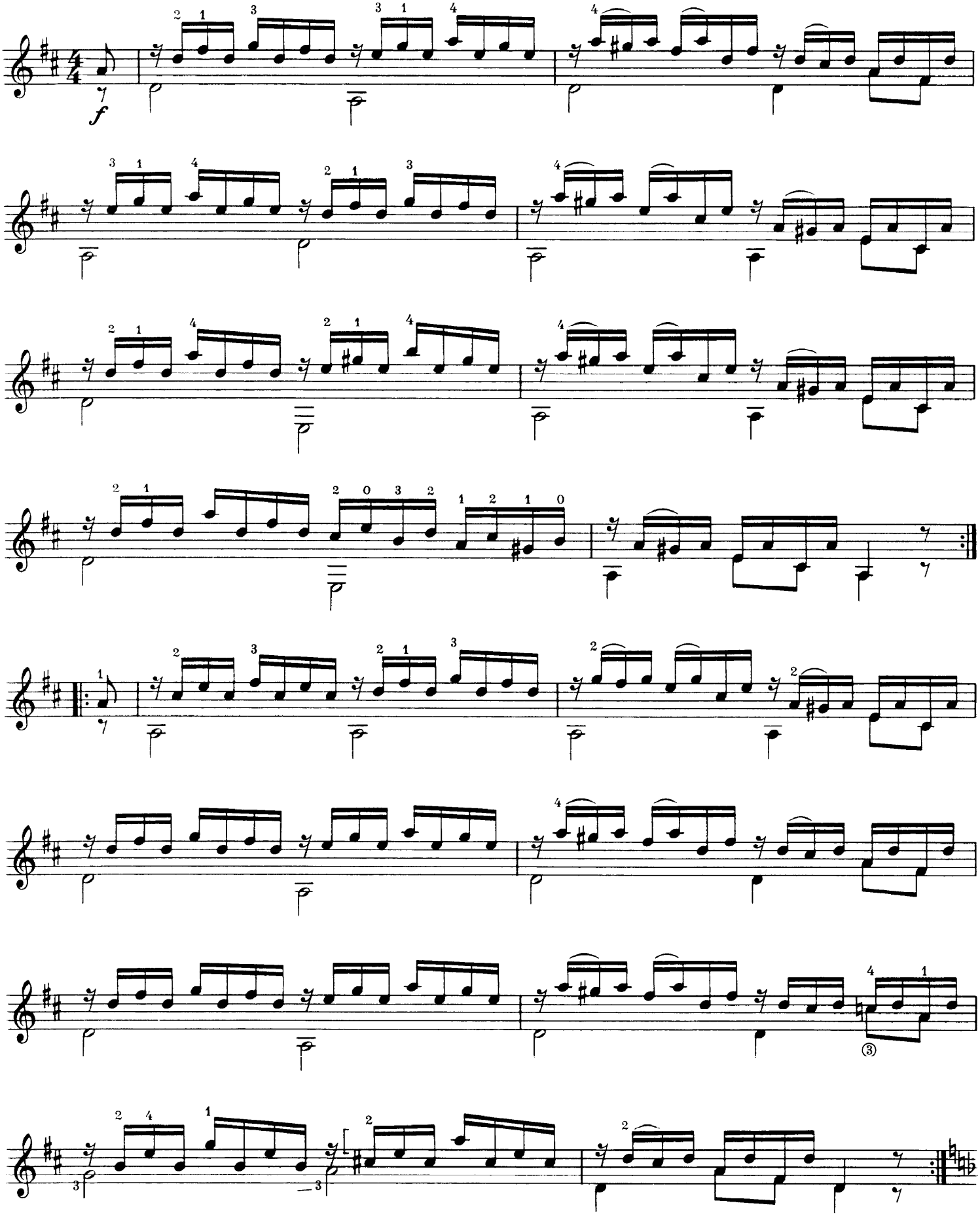
Tempo I

f

Var. III

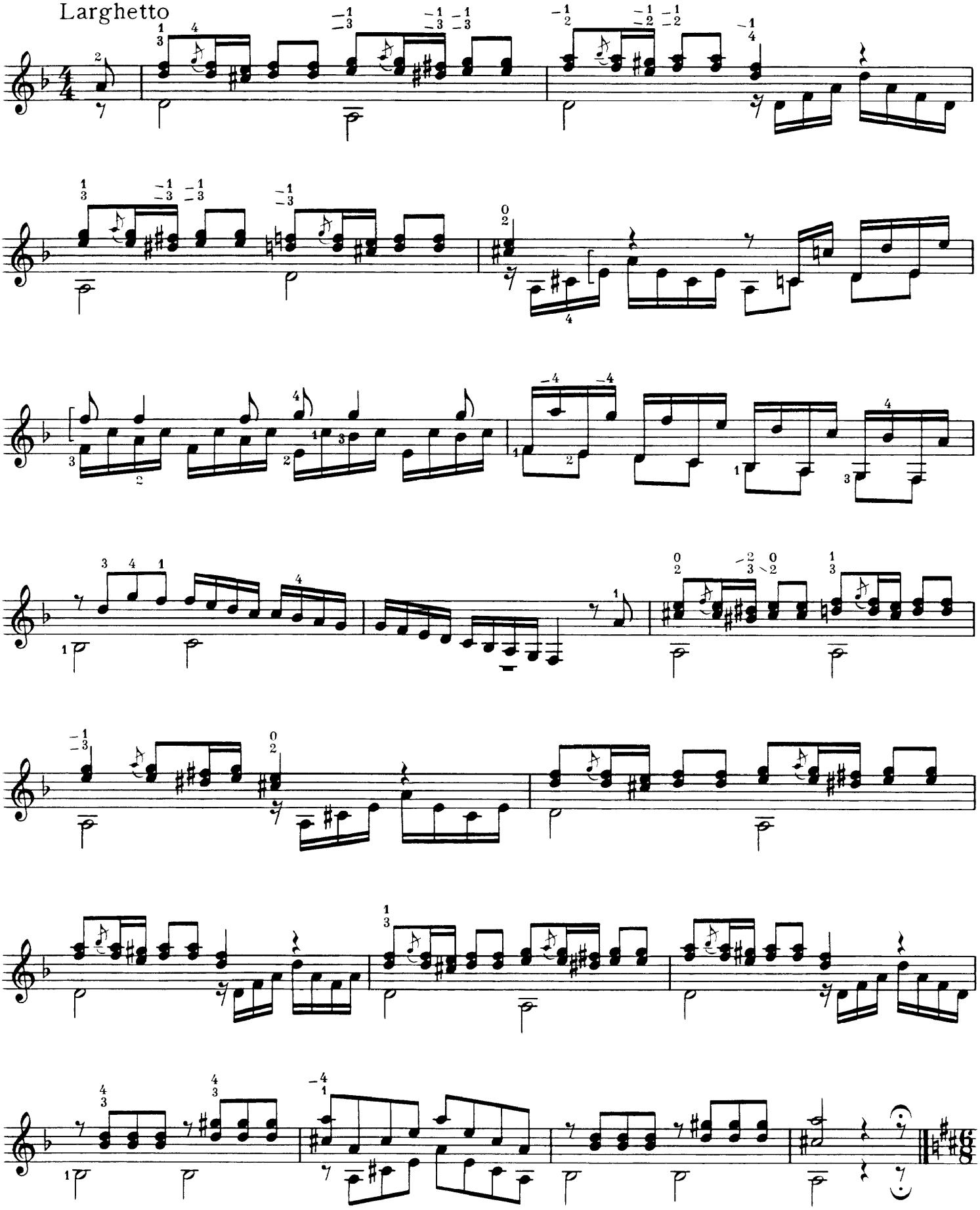


Var. IV



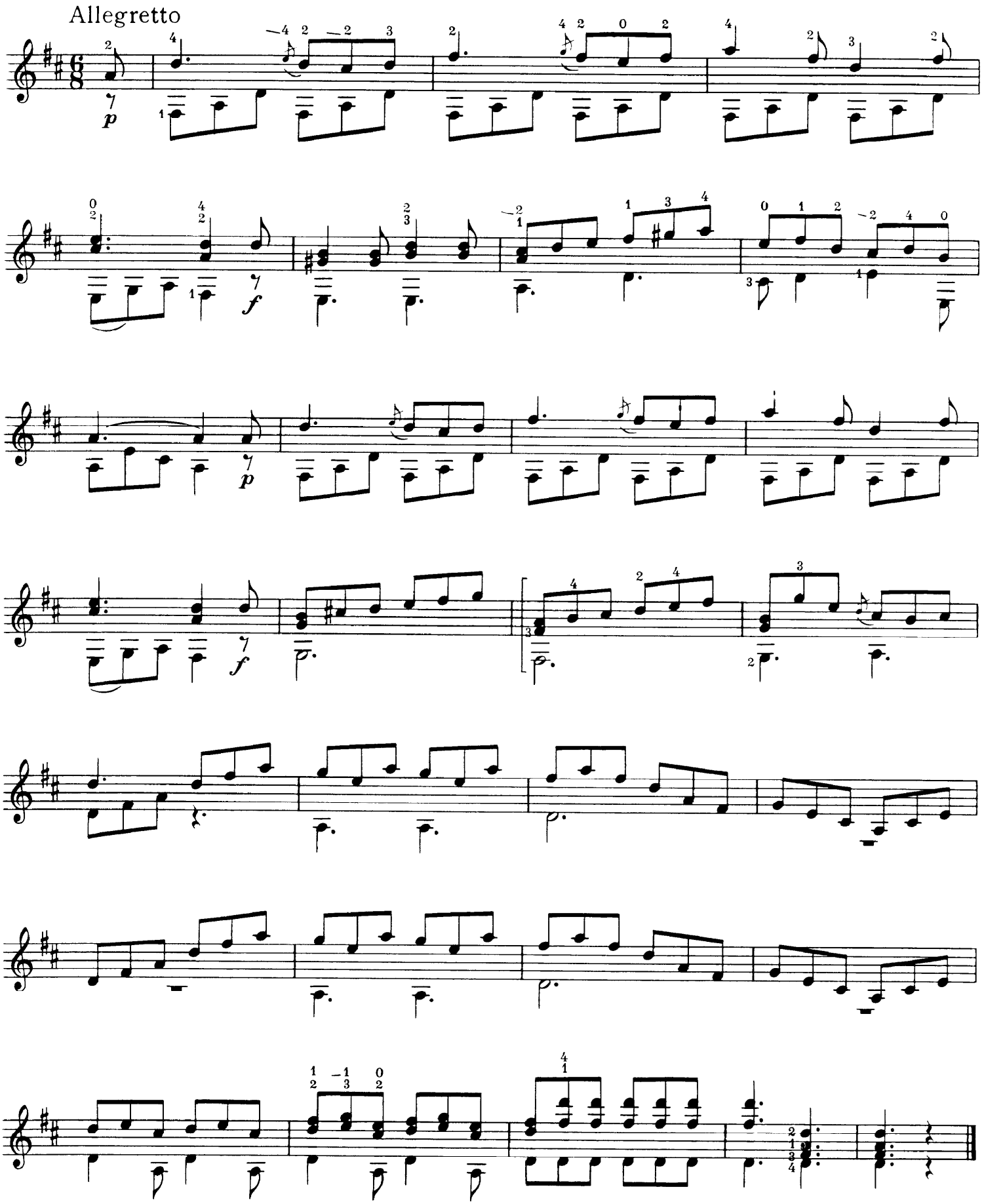
Var. V

Larghetto



Var. VI

Allegretto



Fantasie

Antonio Maria Nava
op. 14

Maestoso

ff

ff

p

p

f

p

f

p

f

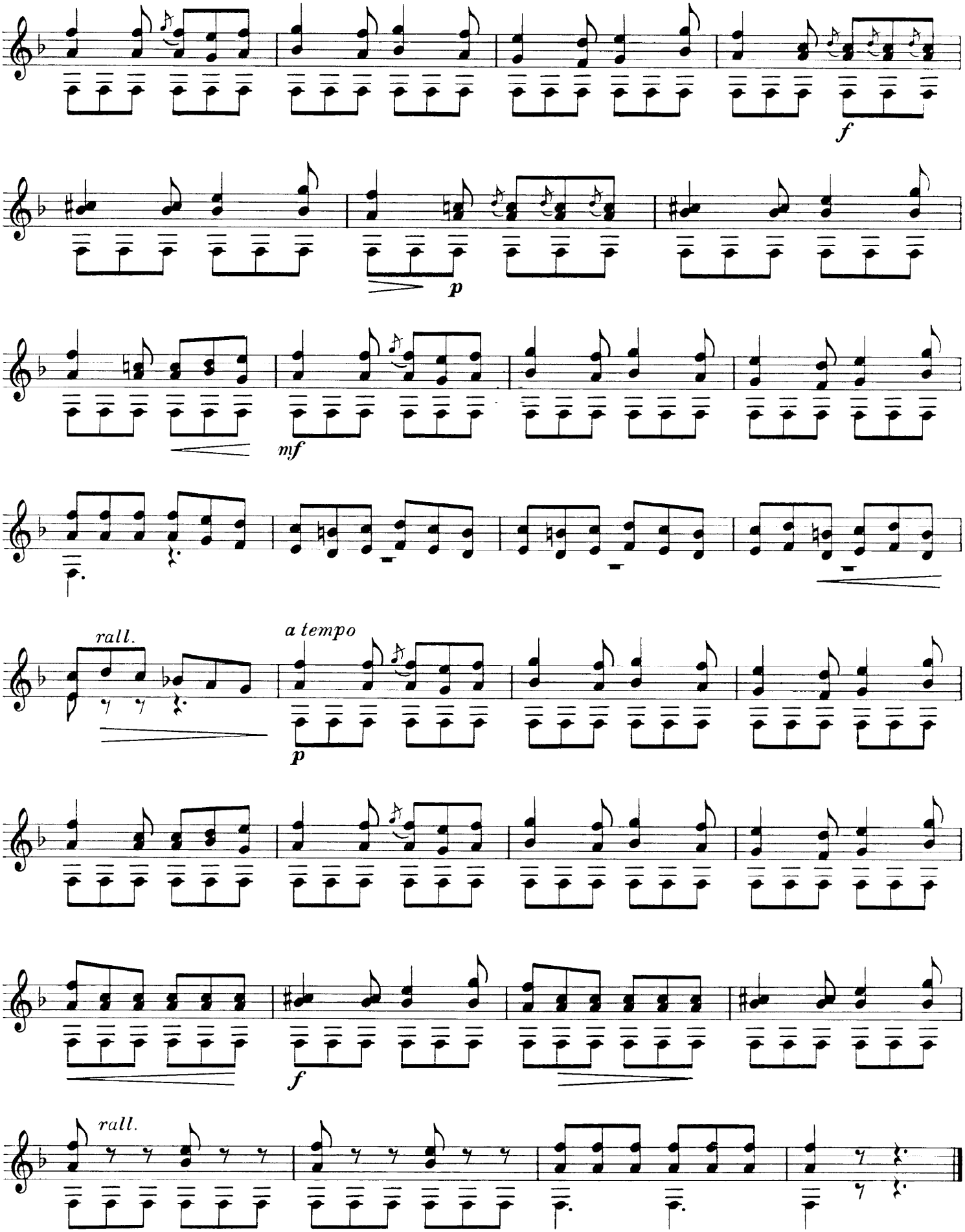
III

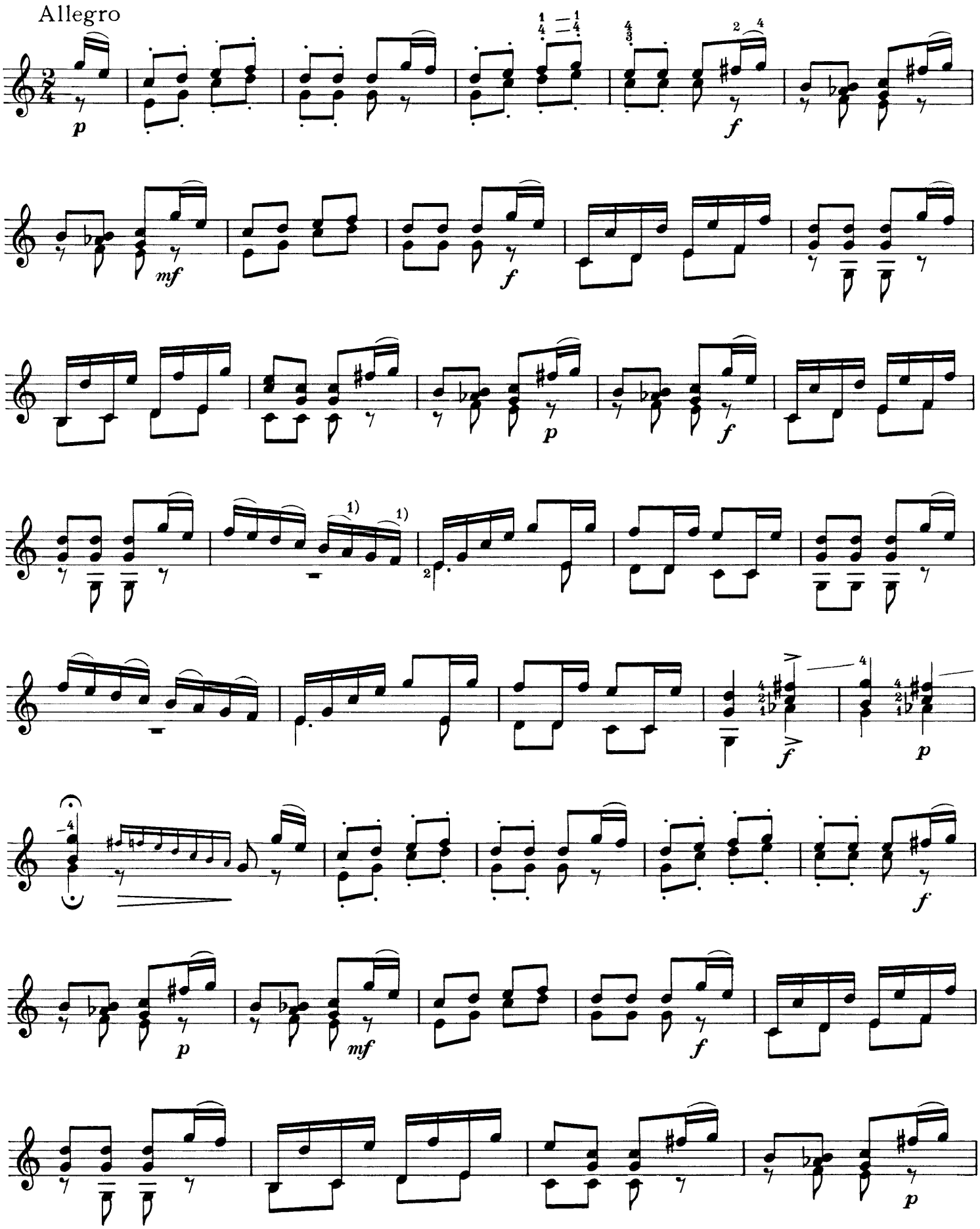
1.

2.

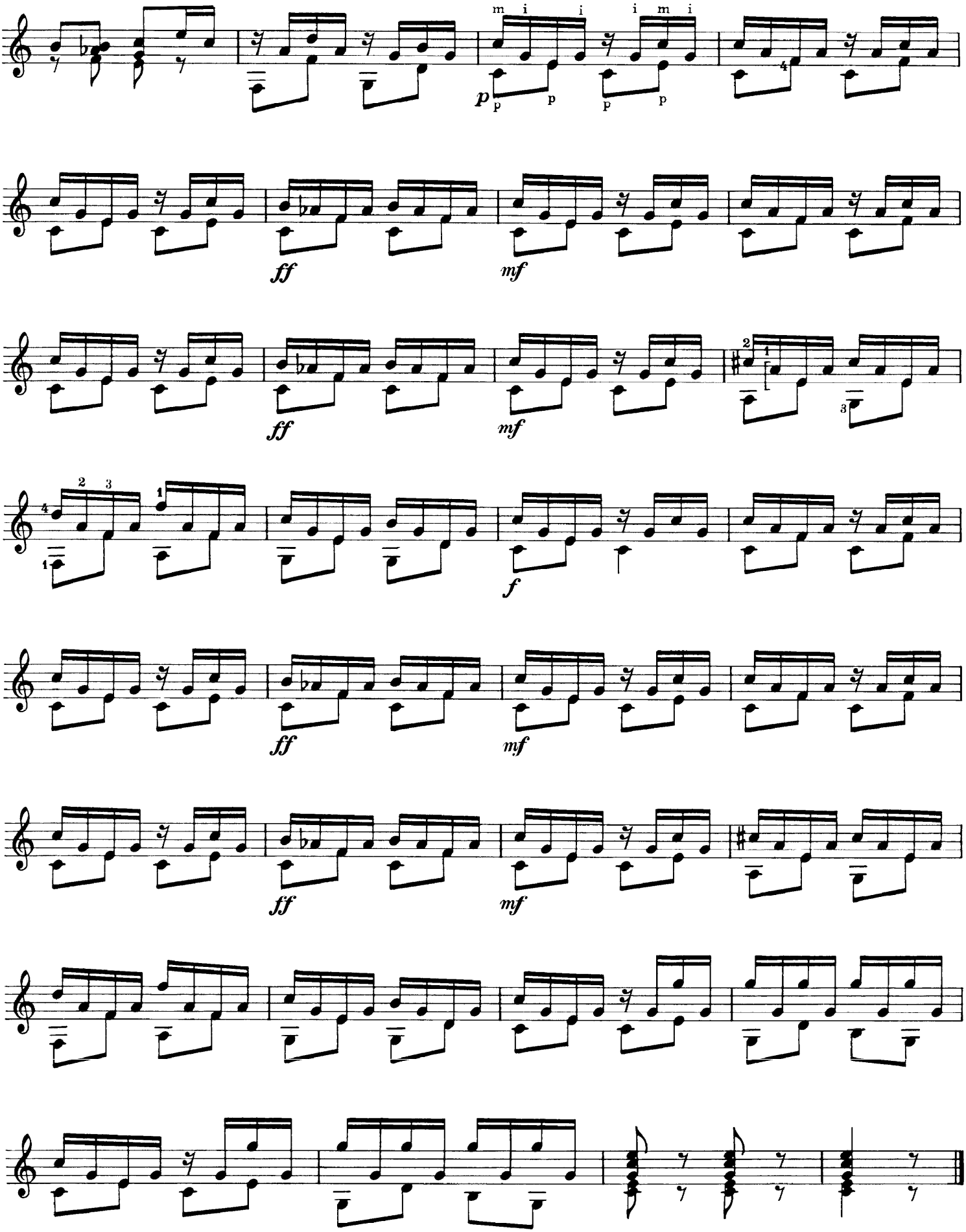
Allegretto pastorale

p


f
p
mf
rall.
a tempo
p
f
rall.



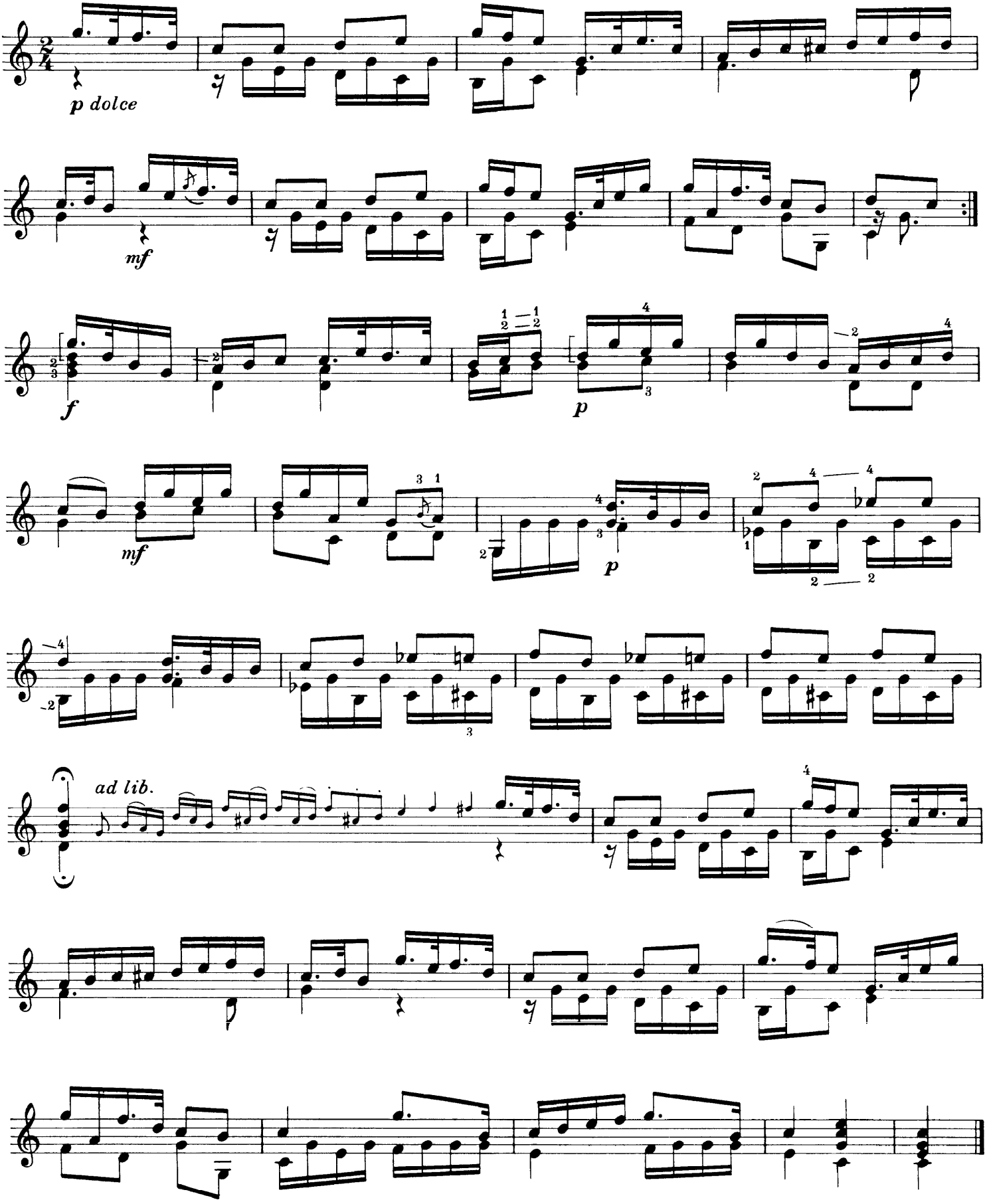
1) „Schwingungsbindungen": Erzeugen des angebundenen Tones durch Fingeraufschlag ohne Mitwirkung der rechten Hand / *"Vibrating slurs": produce the slurred notes through striking with the fingers, without right hand assistance*


m i i i m i
p
ff
mf
ff
mf
f
ff
mf
ff
mf

Sonate

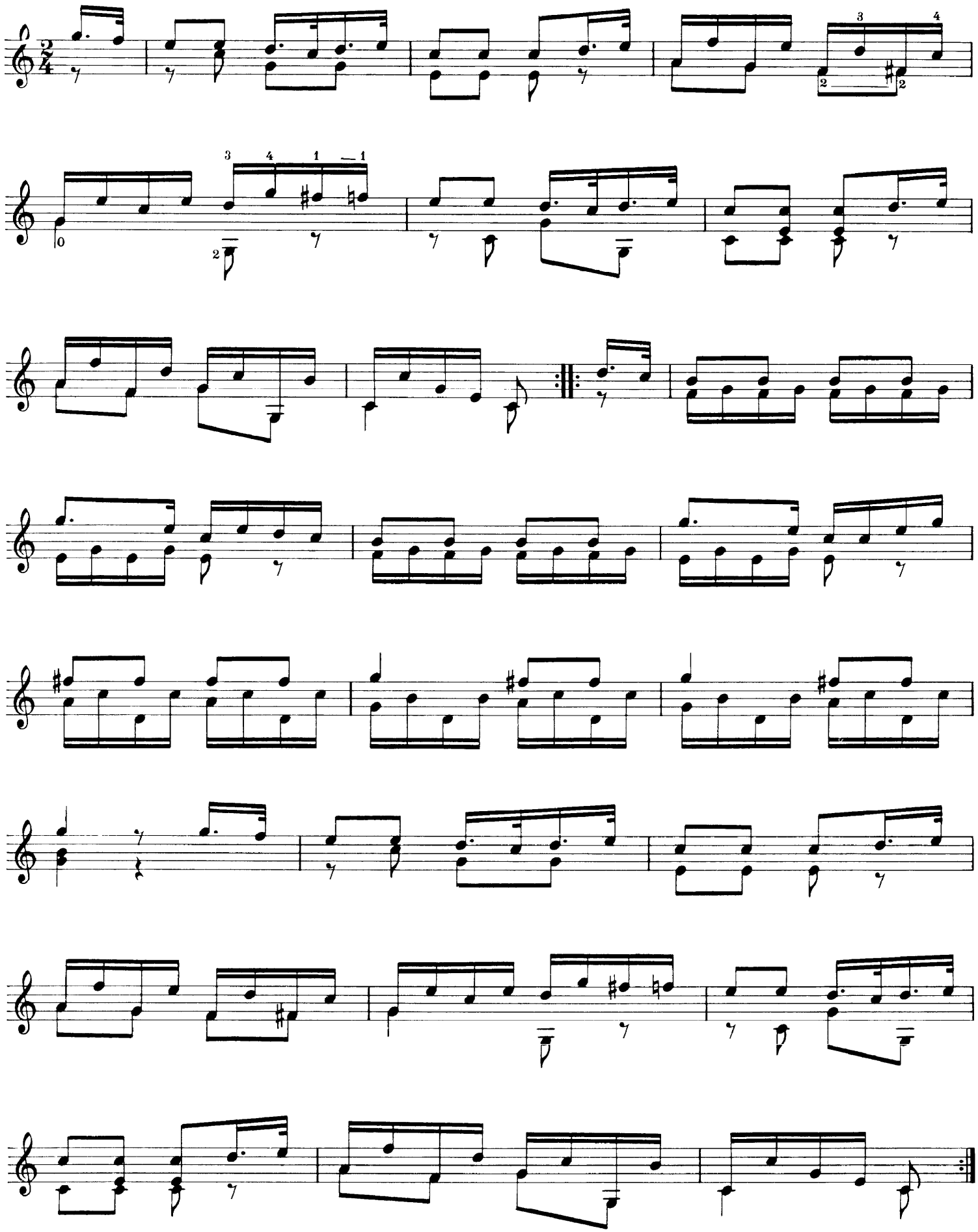
Francesco Molino

Andante

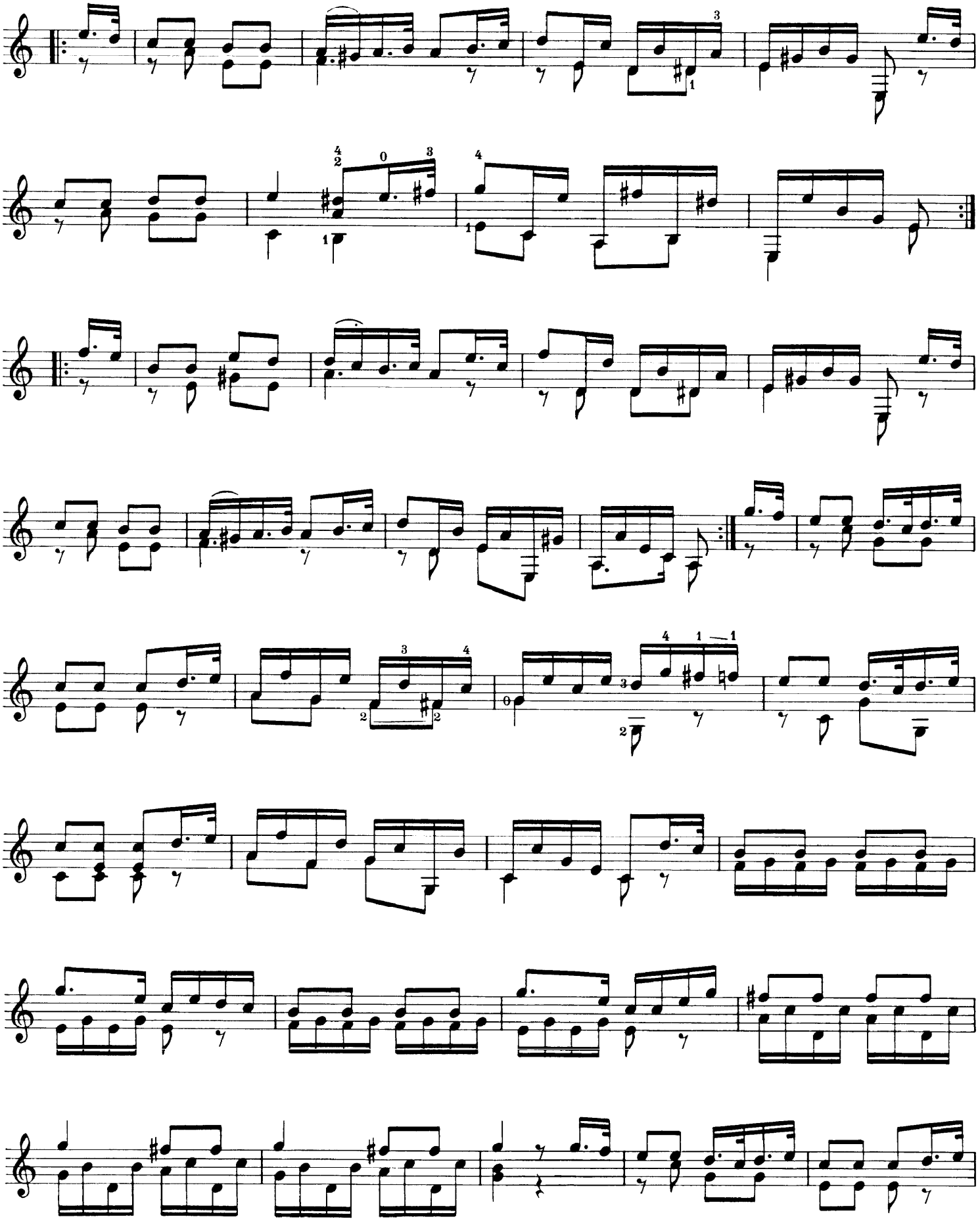


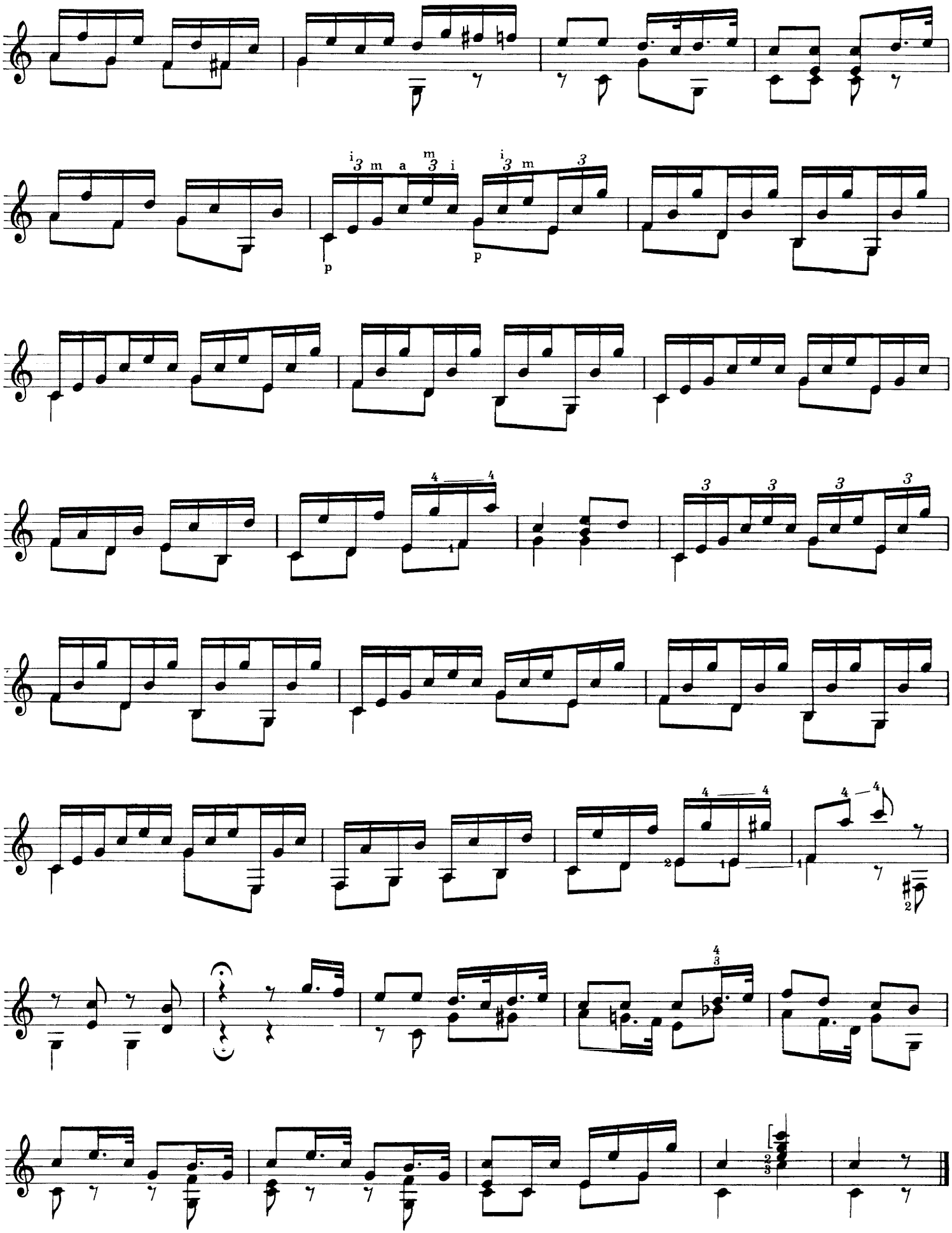
Rondo

Allegretto



Minore




i 3 m a m 3 i i 3 m 3
p
p

Sonate

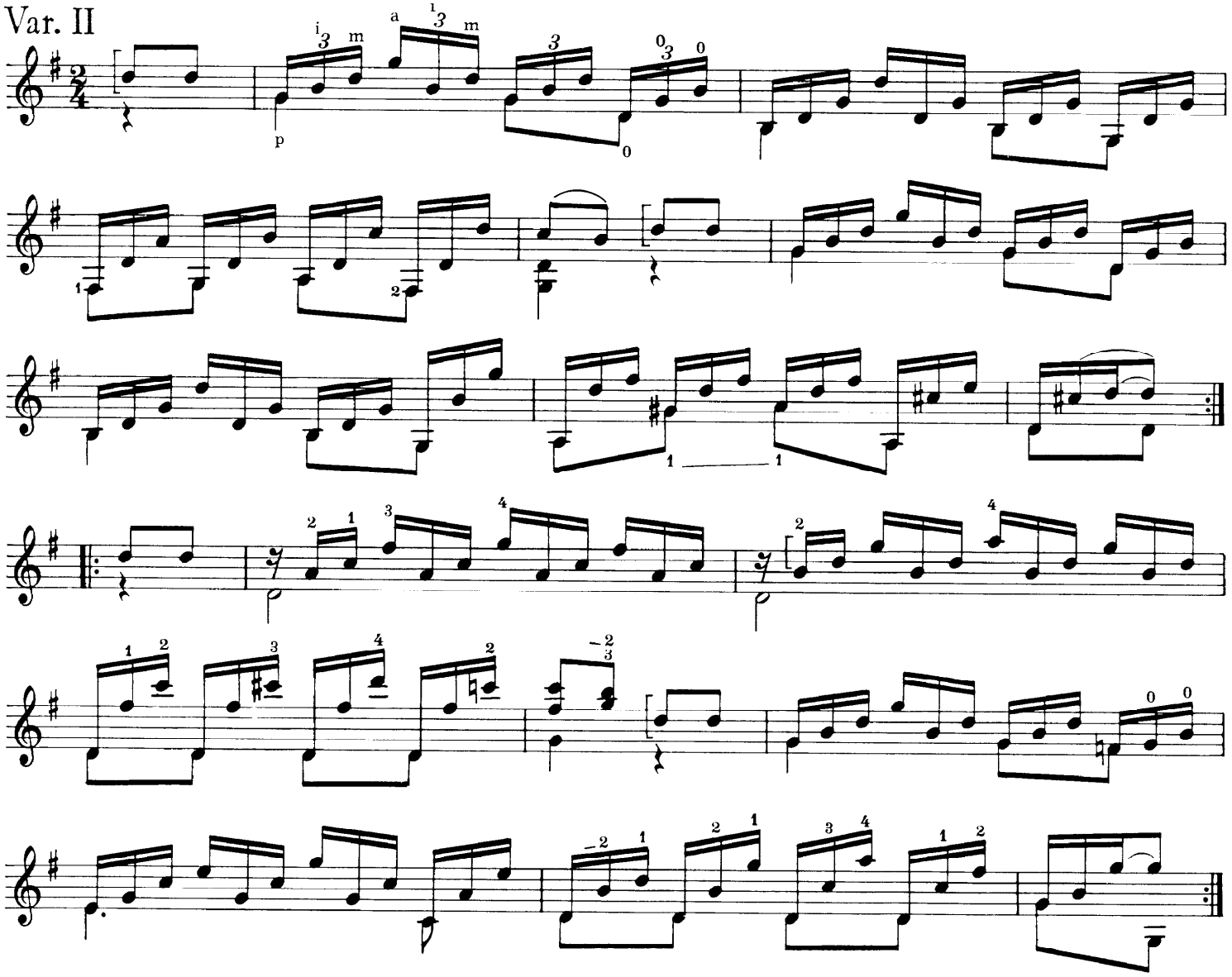
Francesco Molino

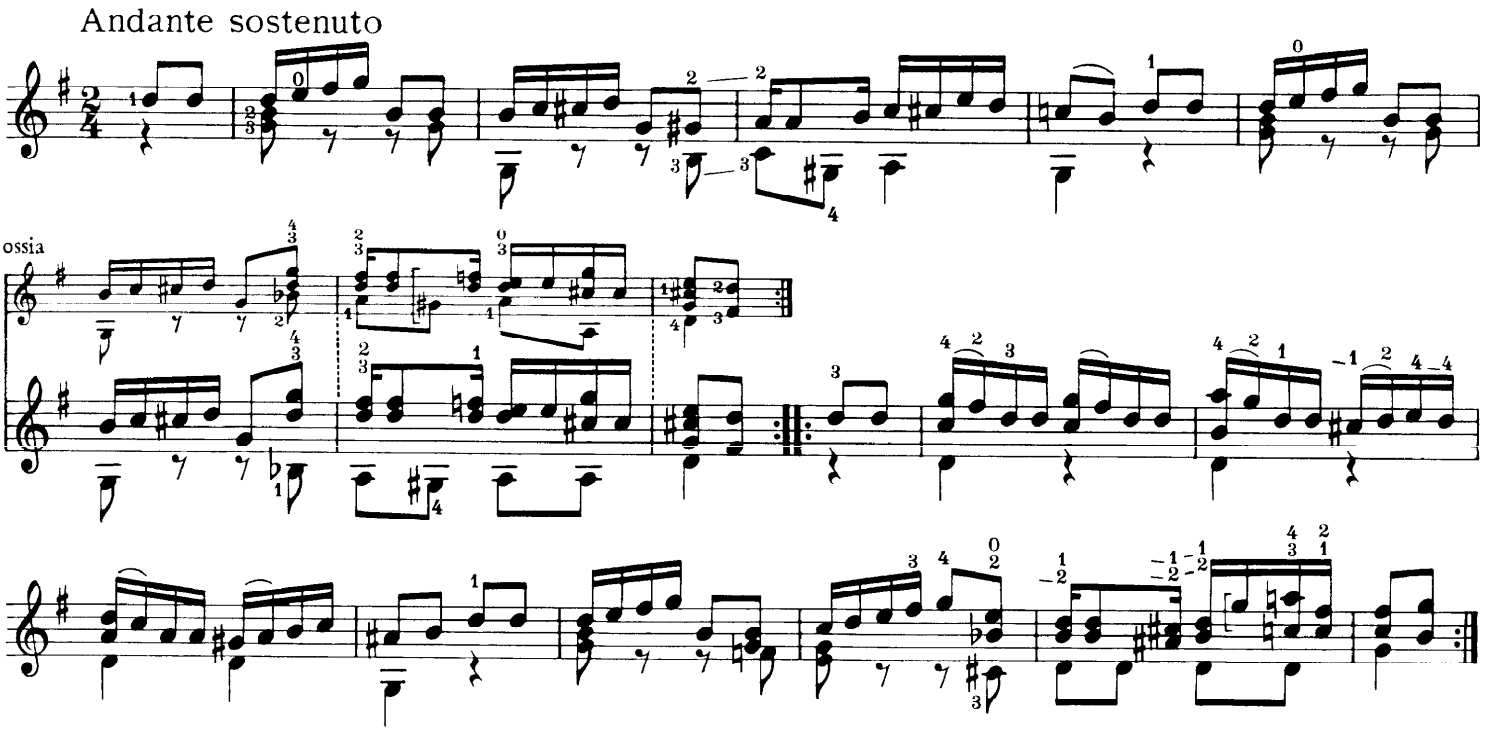
Largo

Thema

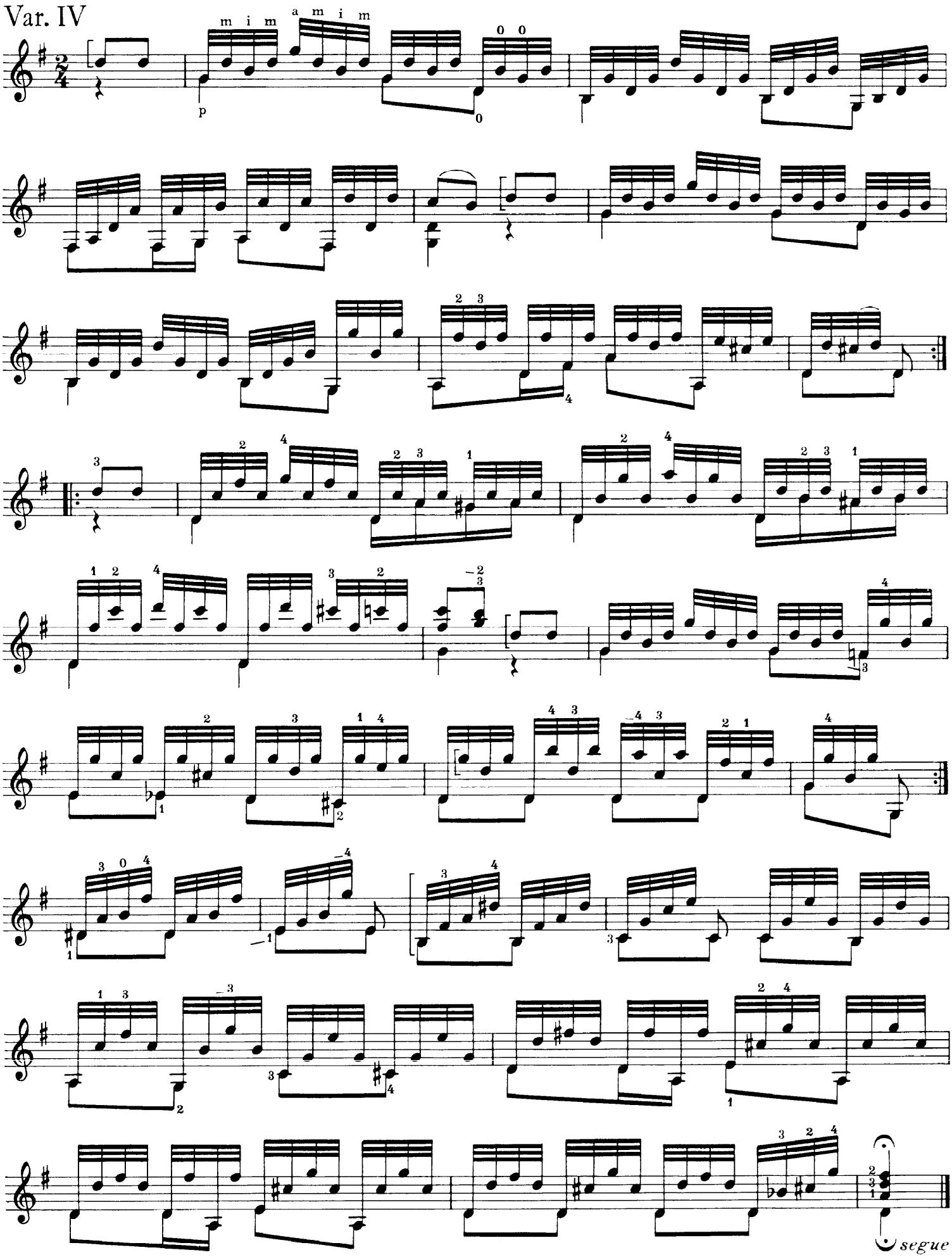
Andante

Var. I

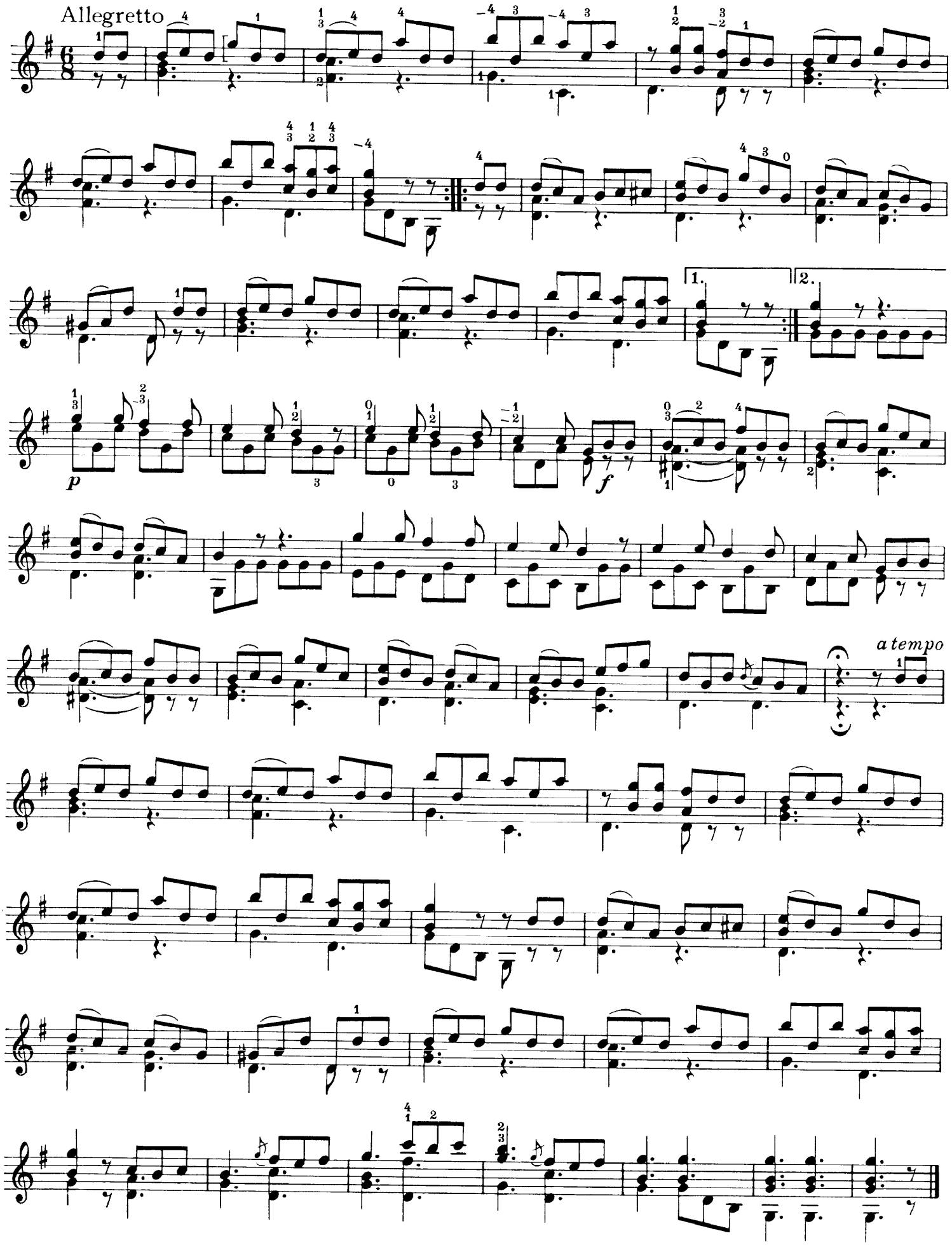

Var. II


Var. III
Andante sostenuto
ossia

Var. IV

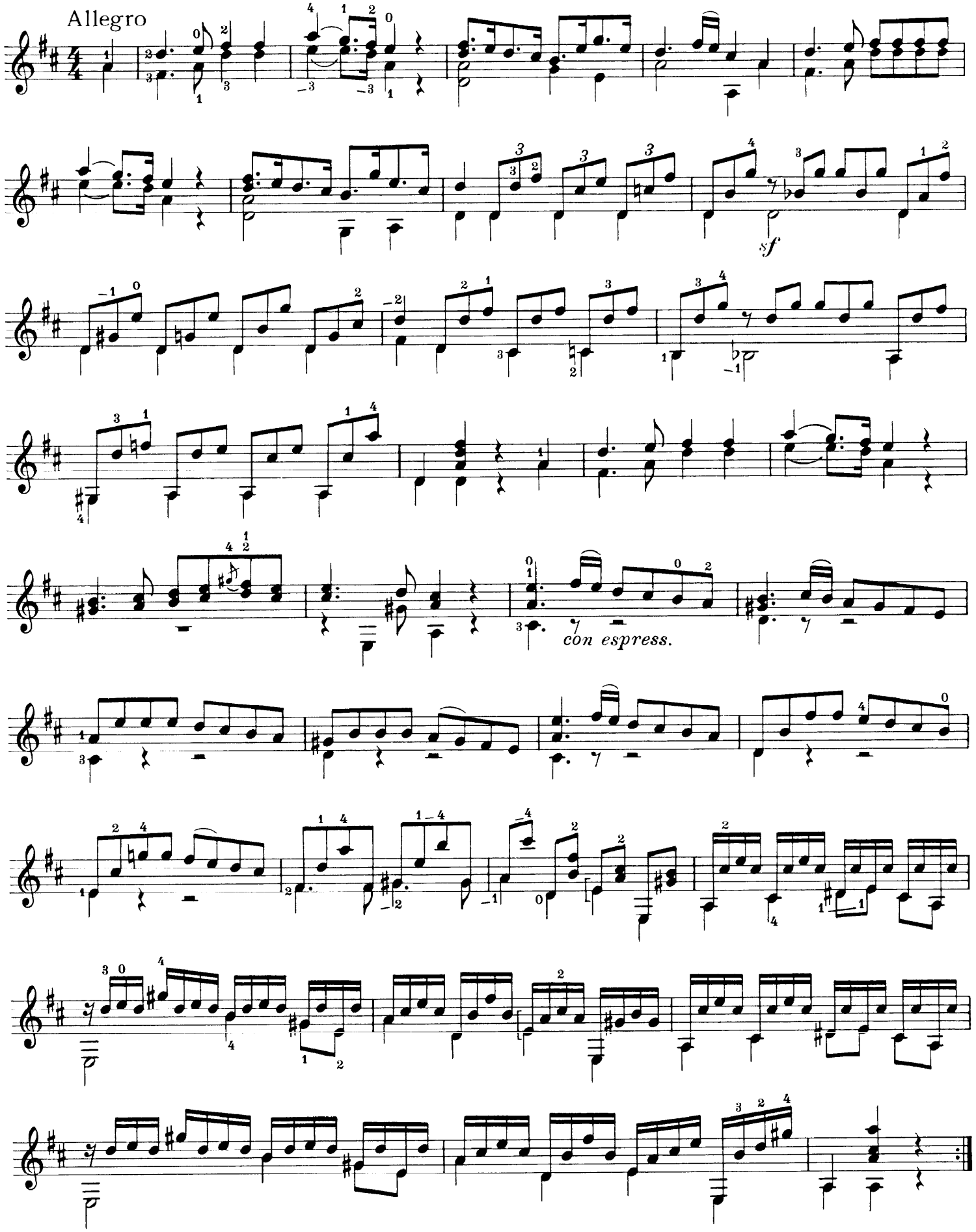


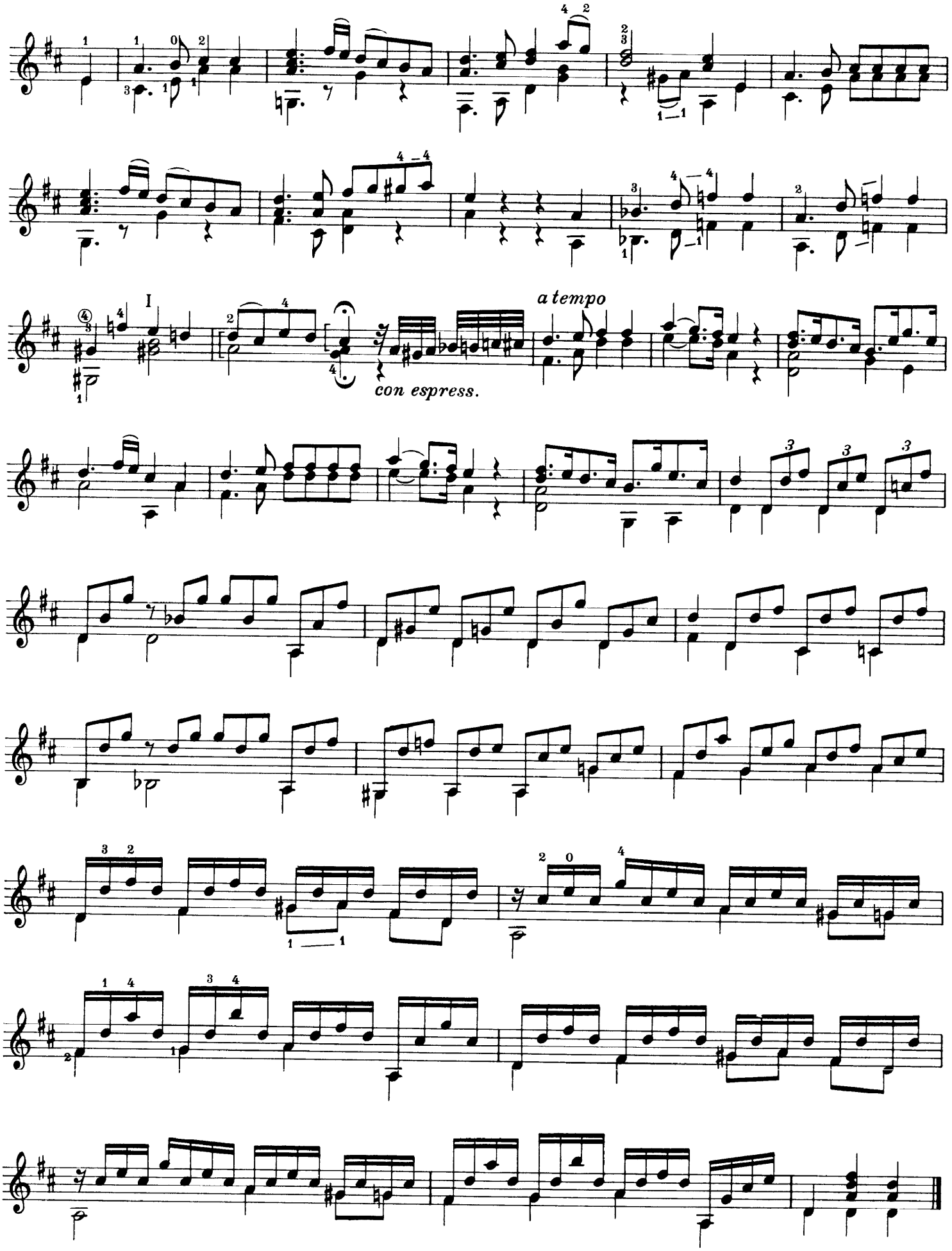
Rondo



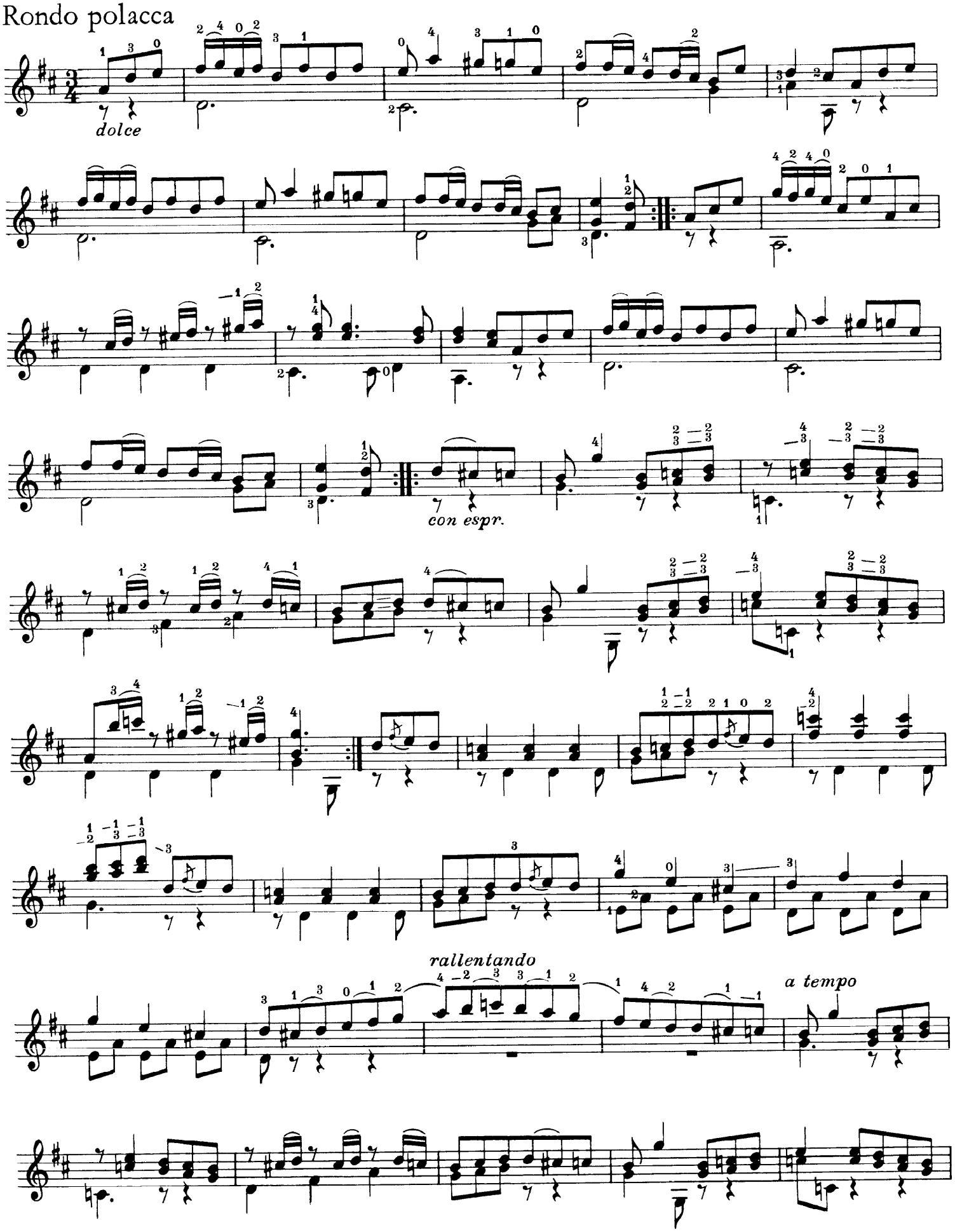
Sonate

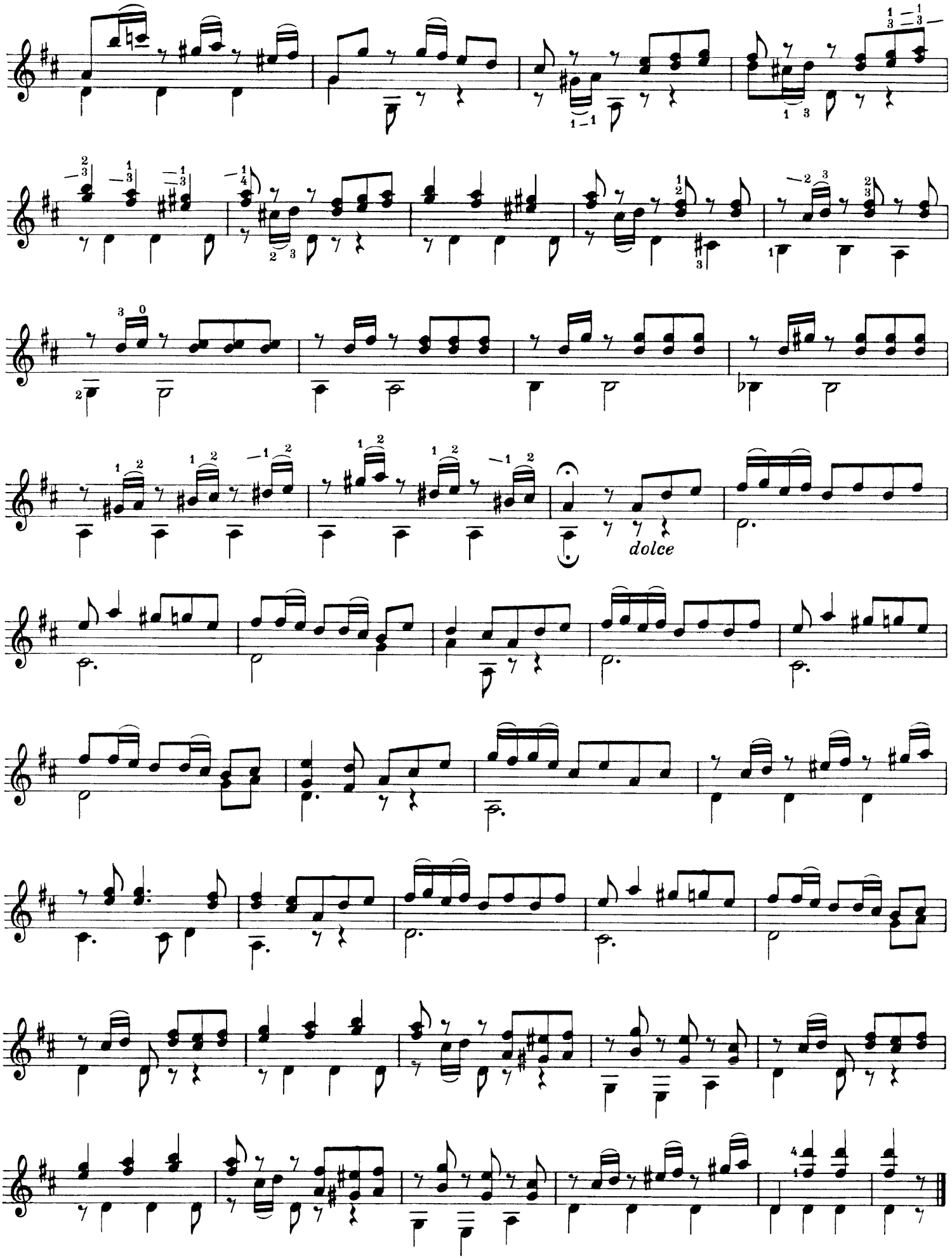
Francesco Molino




I
a tempo
con espress.

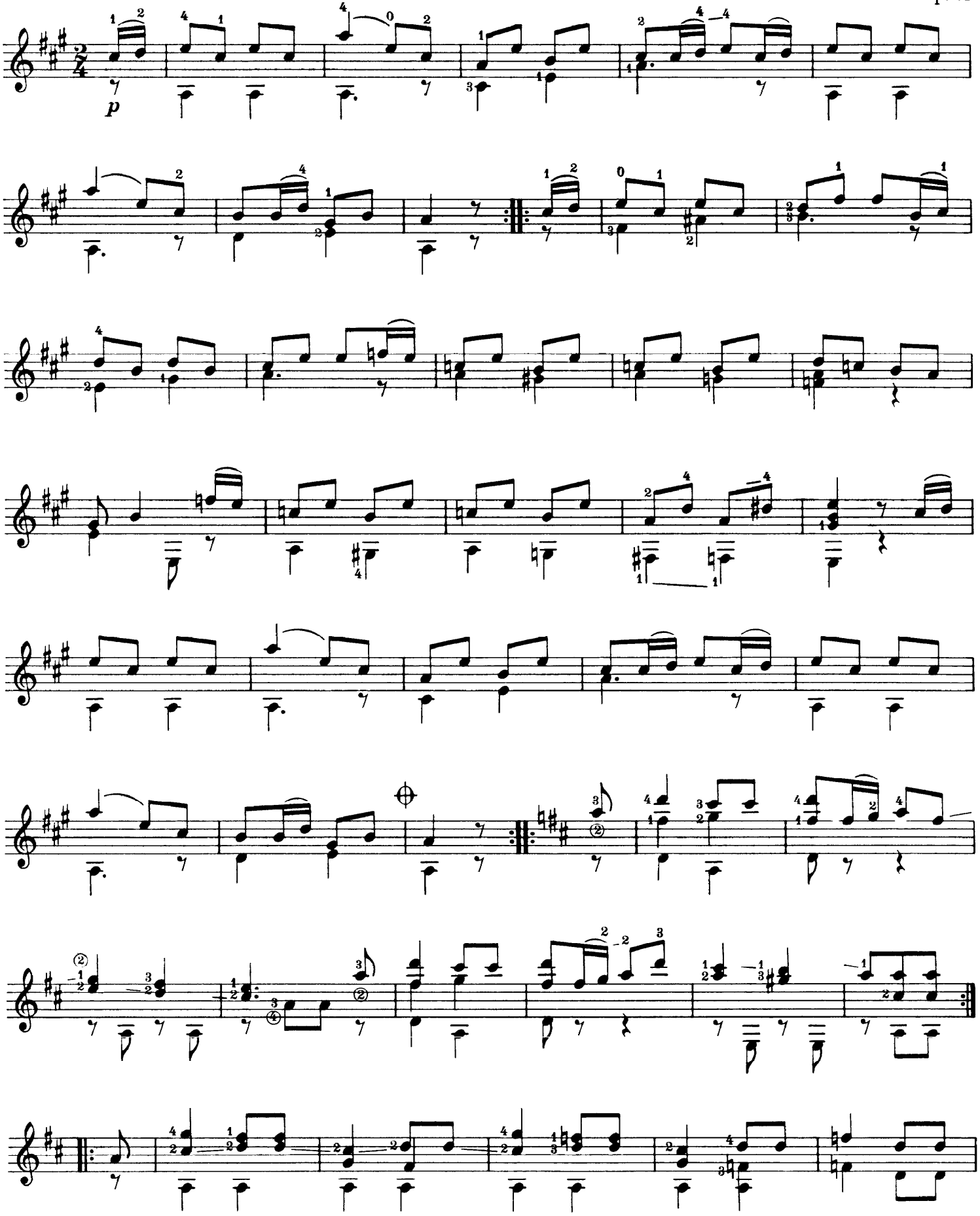
Rondo polacca

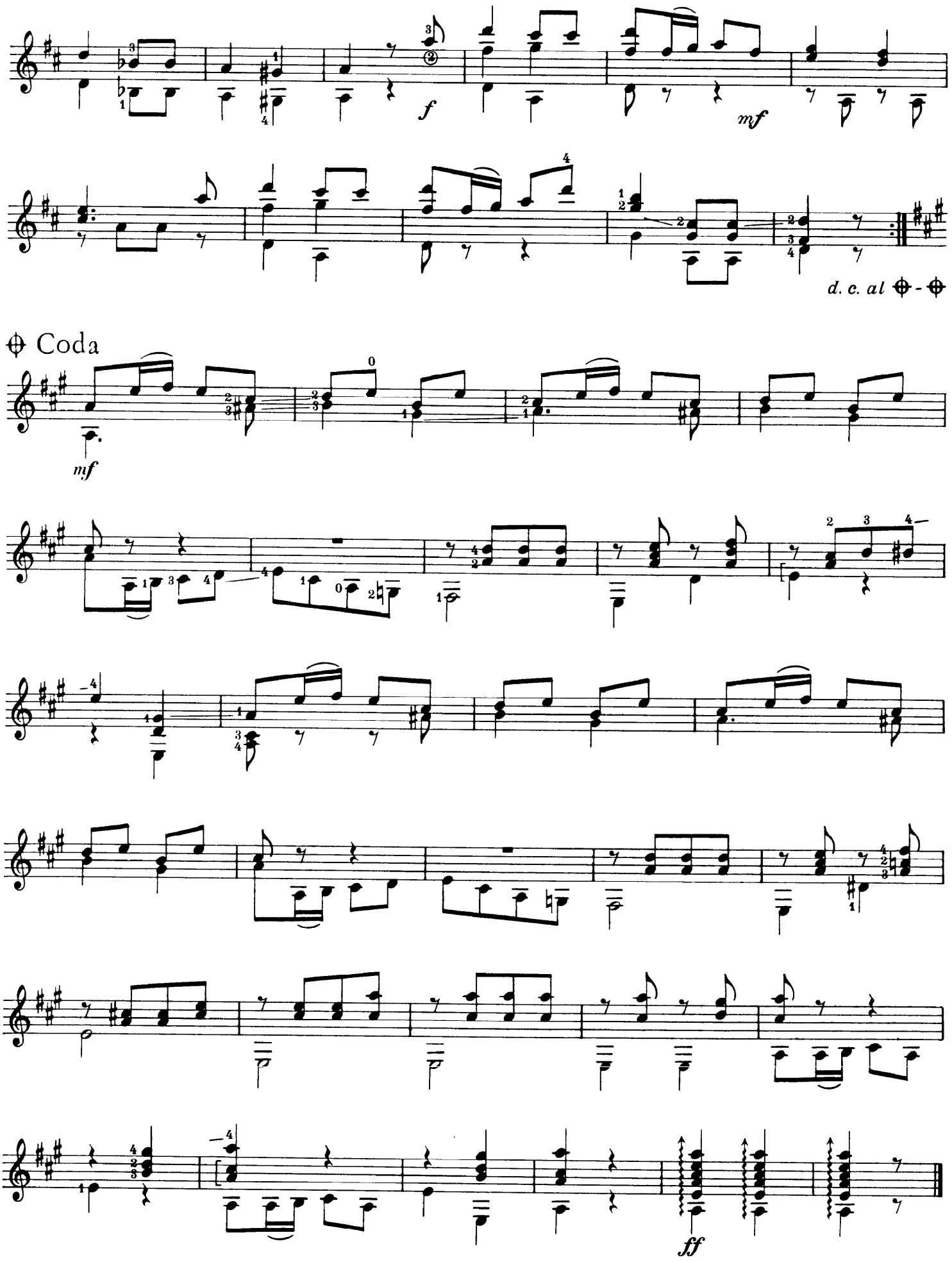



dolce

Rondo

Francesco Molino
aus op. 11



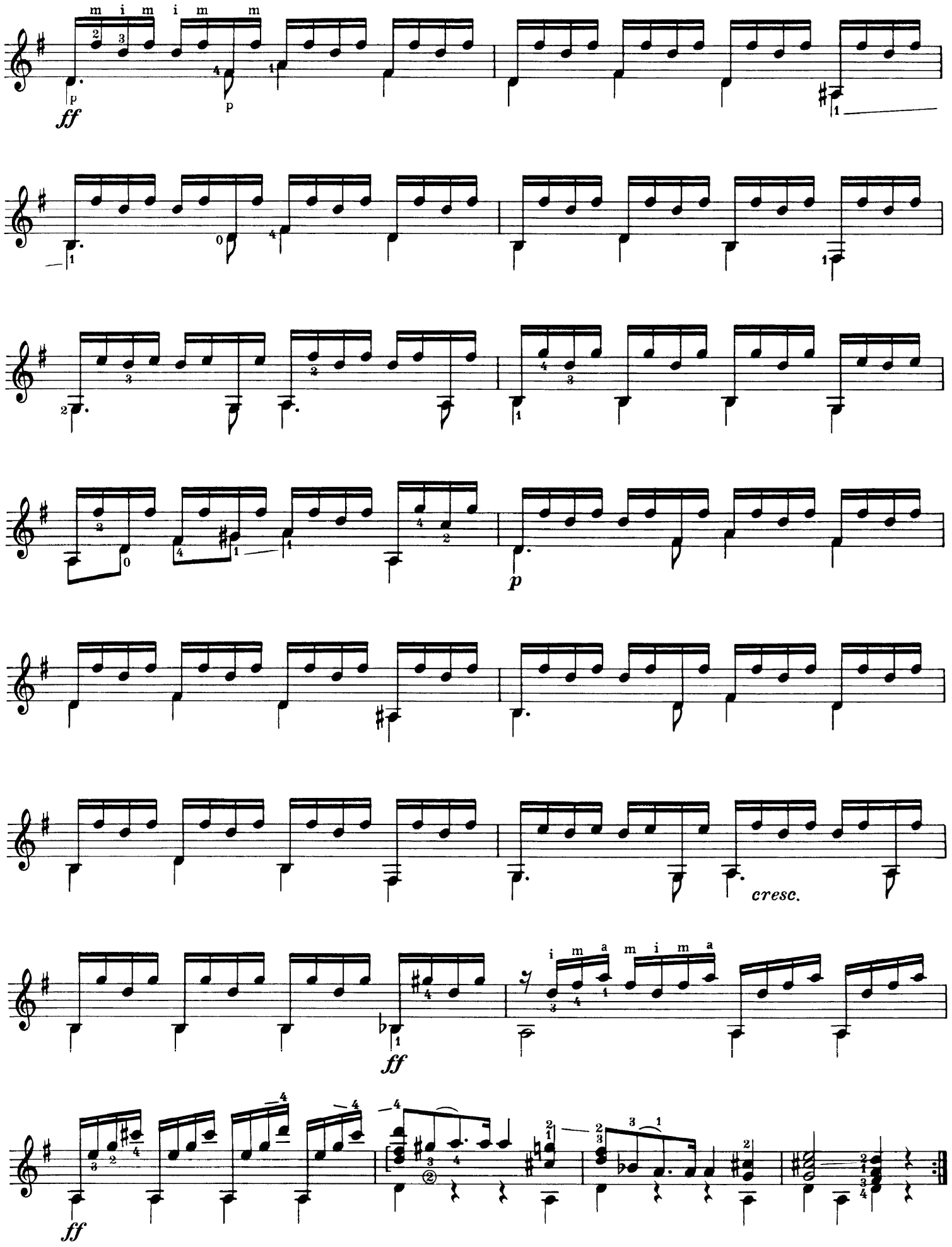

f
mf
d. c. al ⊕ - ⊕
⊕ Coda
mf
ff

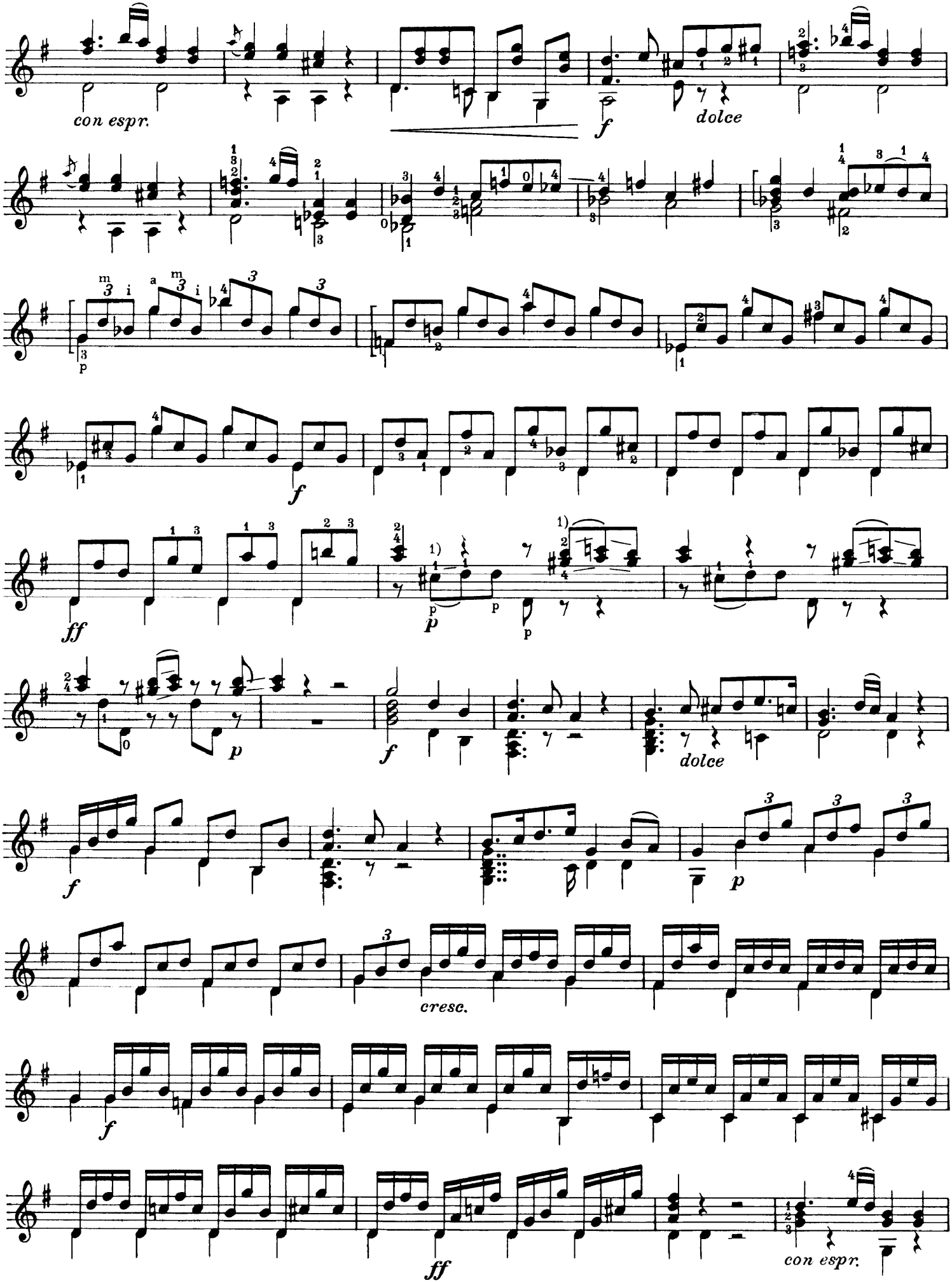
Sonate

Francesco Molino
op. 6, Nr. 2

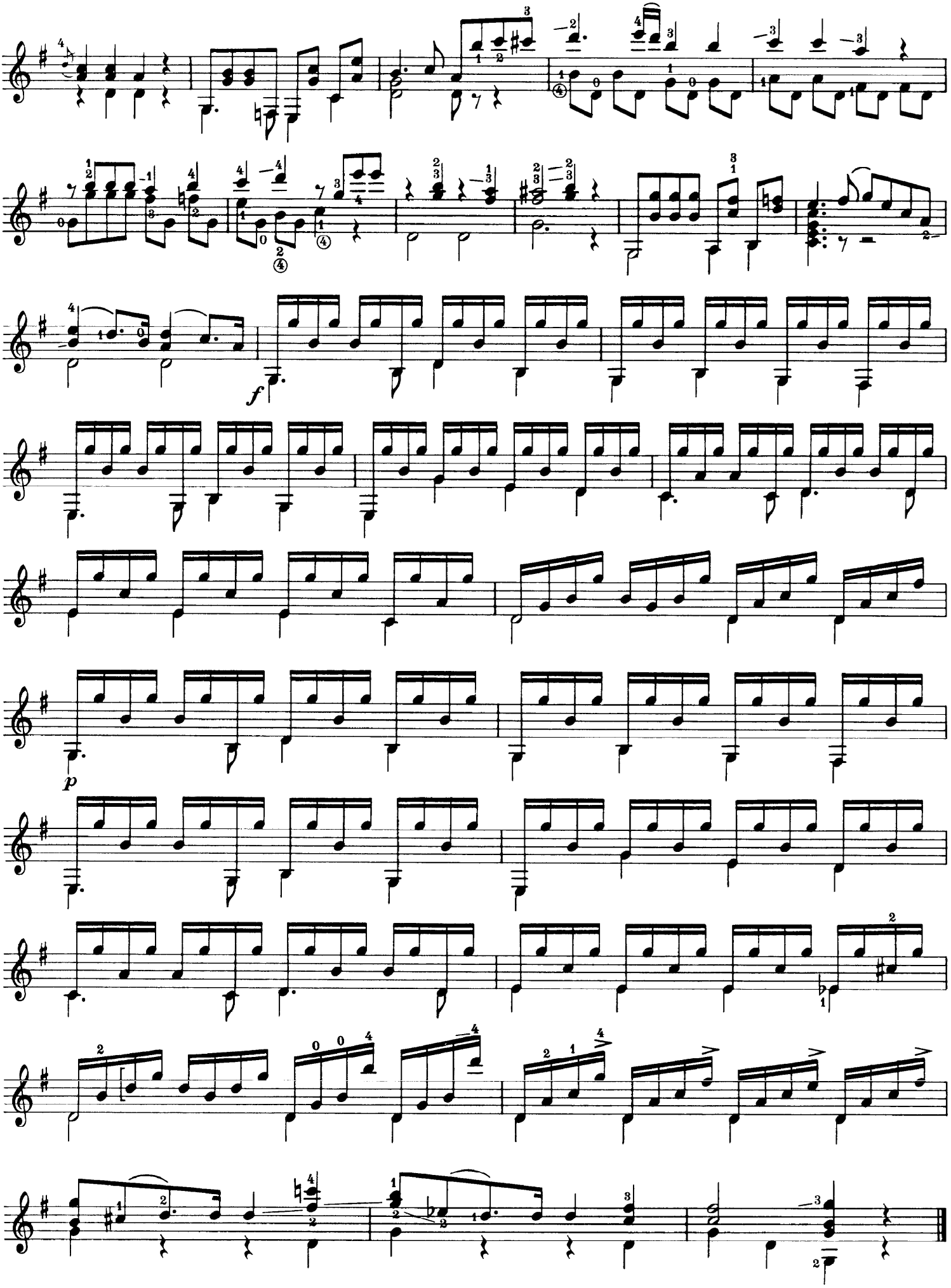
Allegro

f *dolce* *f* *p* *cresc.* *ff* *con espr.*


m i m i m m
ff
p
p
p
cresc.
i m a m i m a
ff
ff

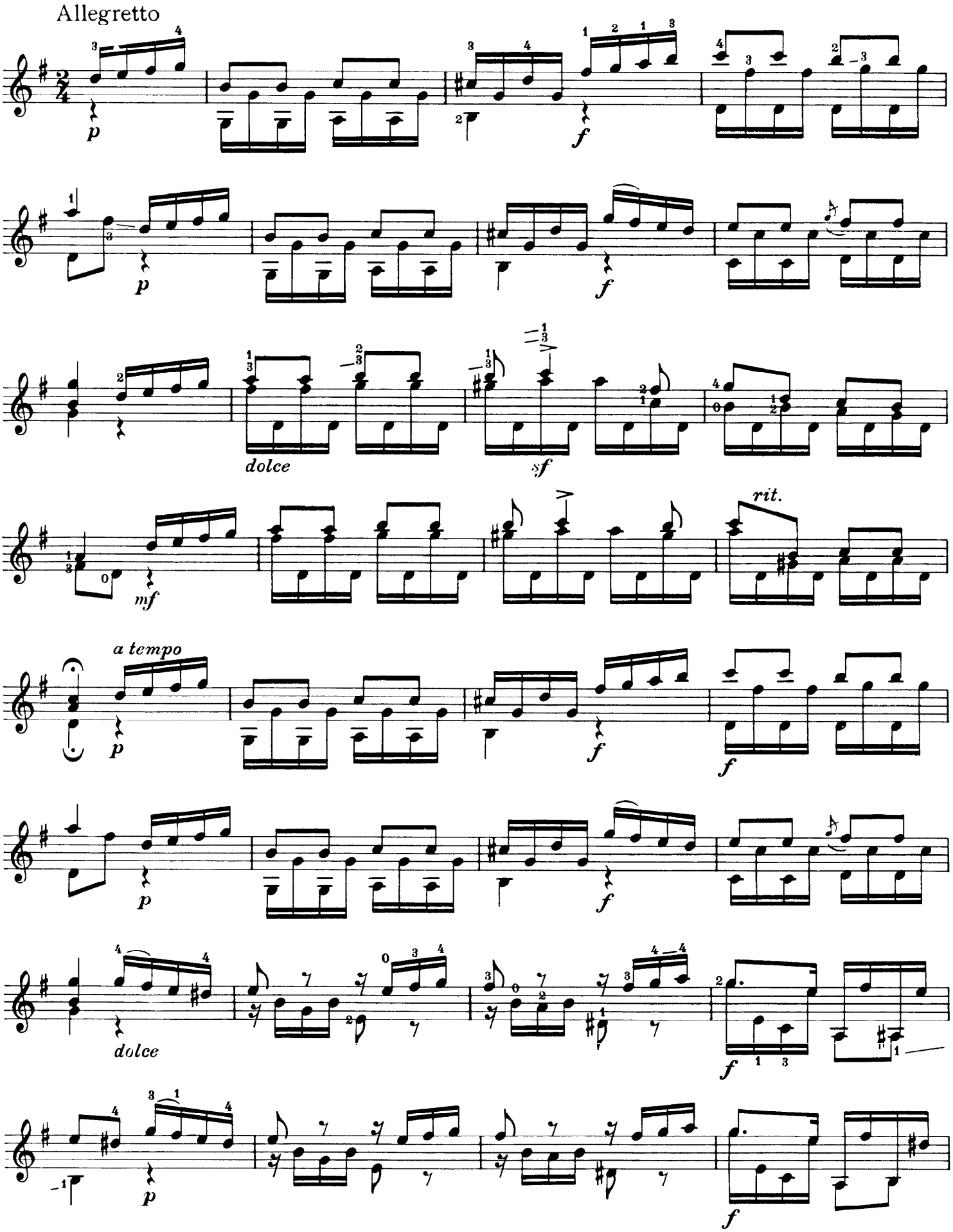


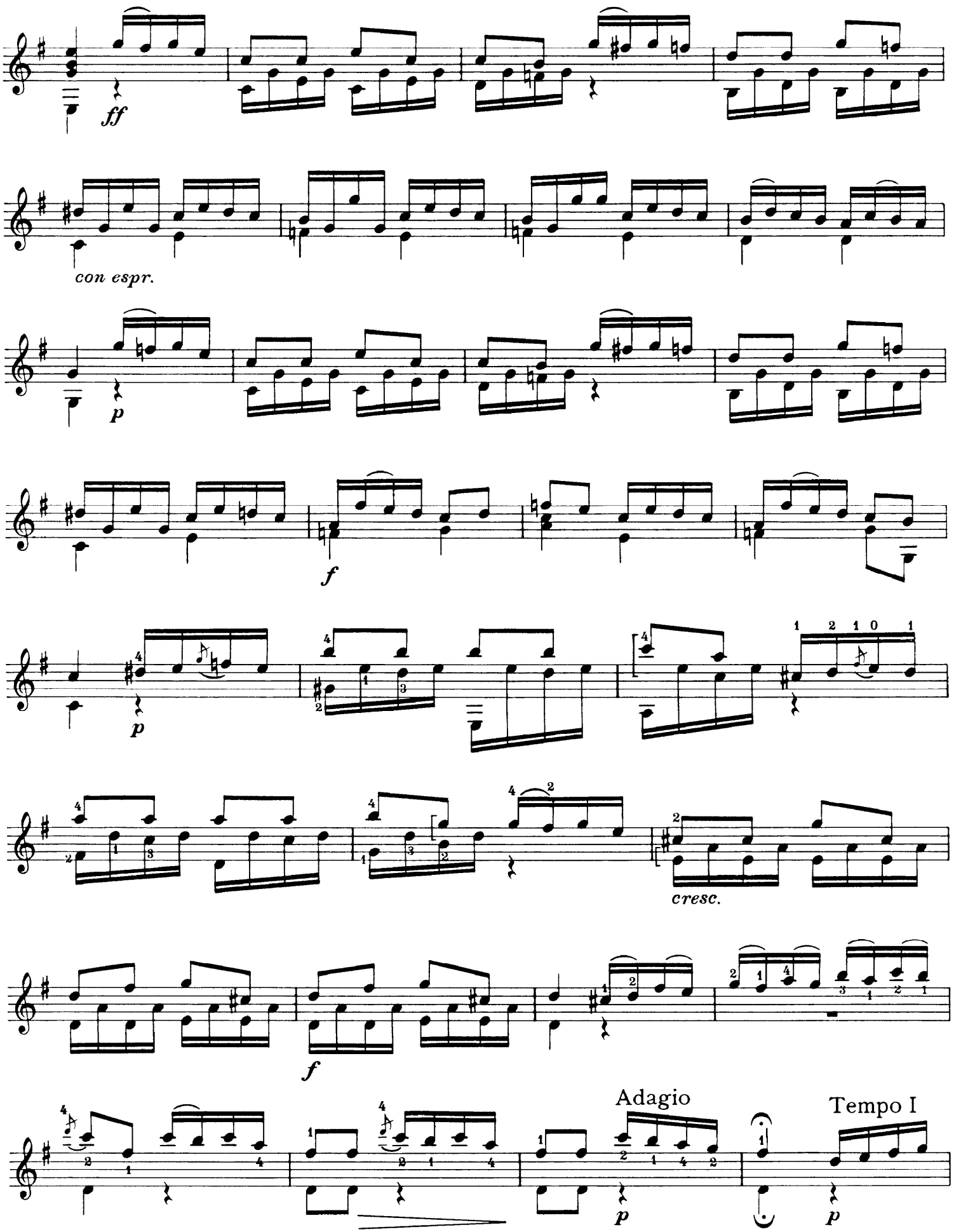
1) Bindung „schleifen“ / *slide*

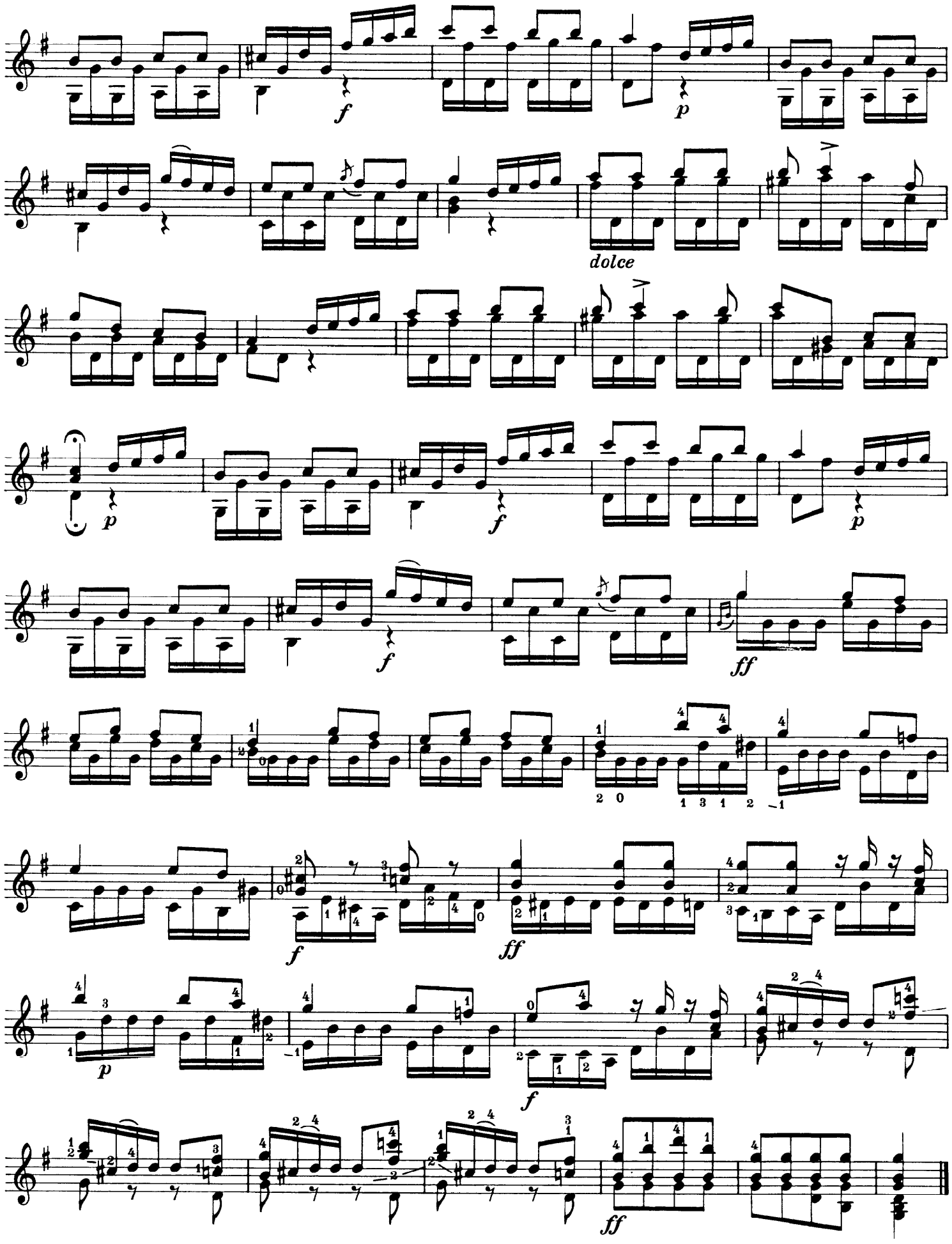

f
p

Rondo

Allegretto



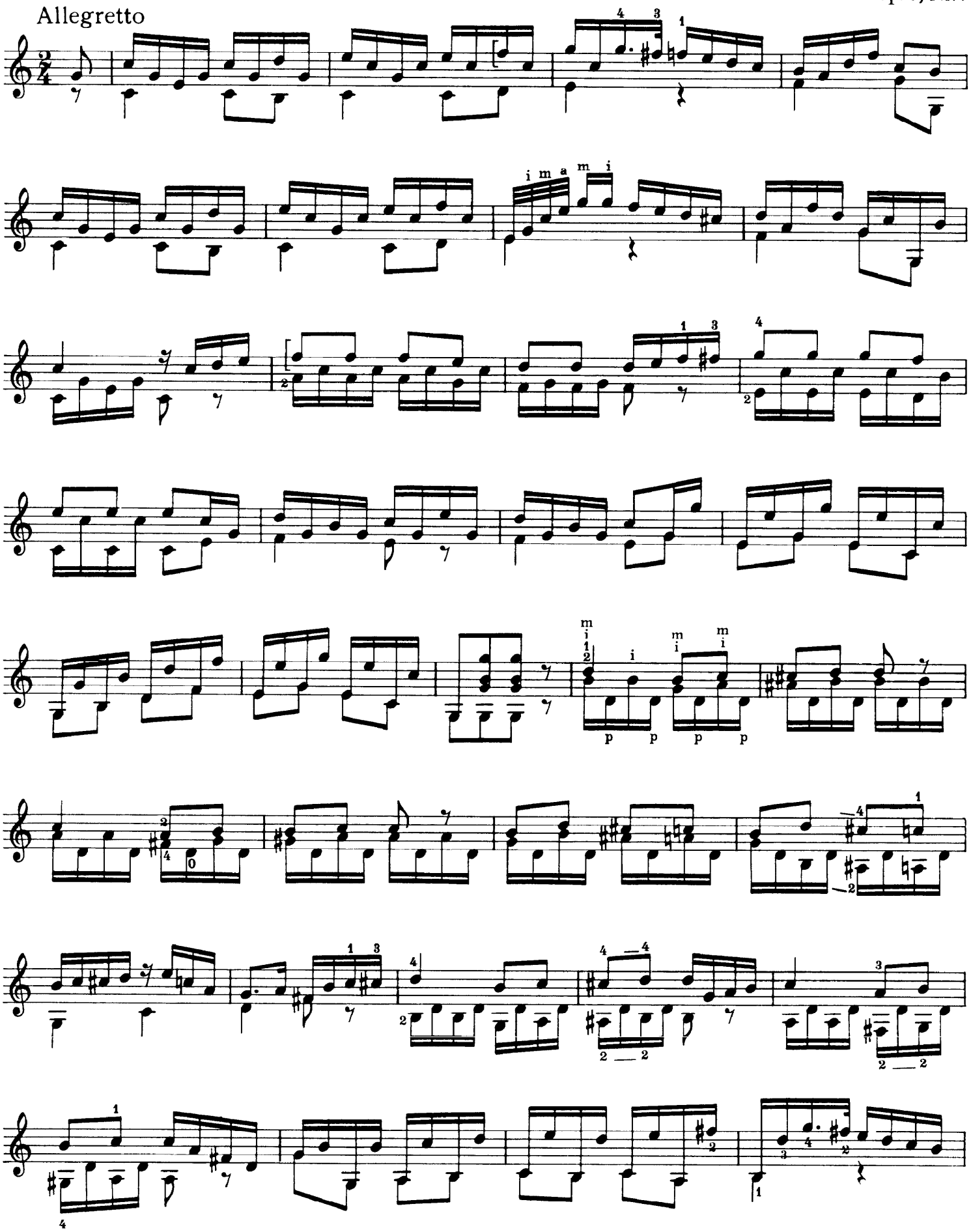

ff
con espr.
p
f
p
cresc.
f
Adagio
p
Tempo I
p

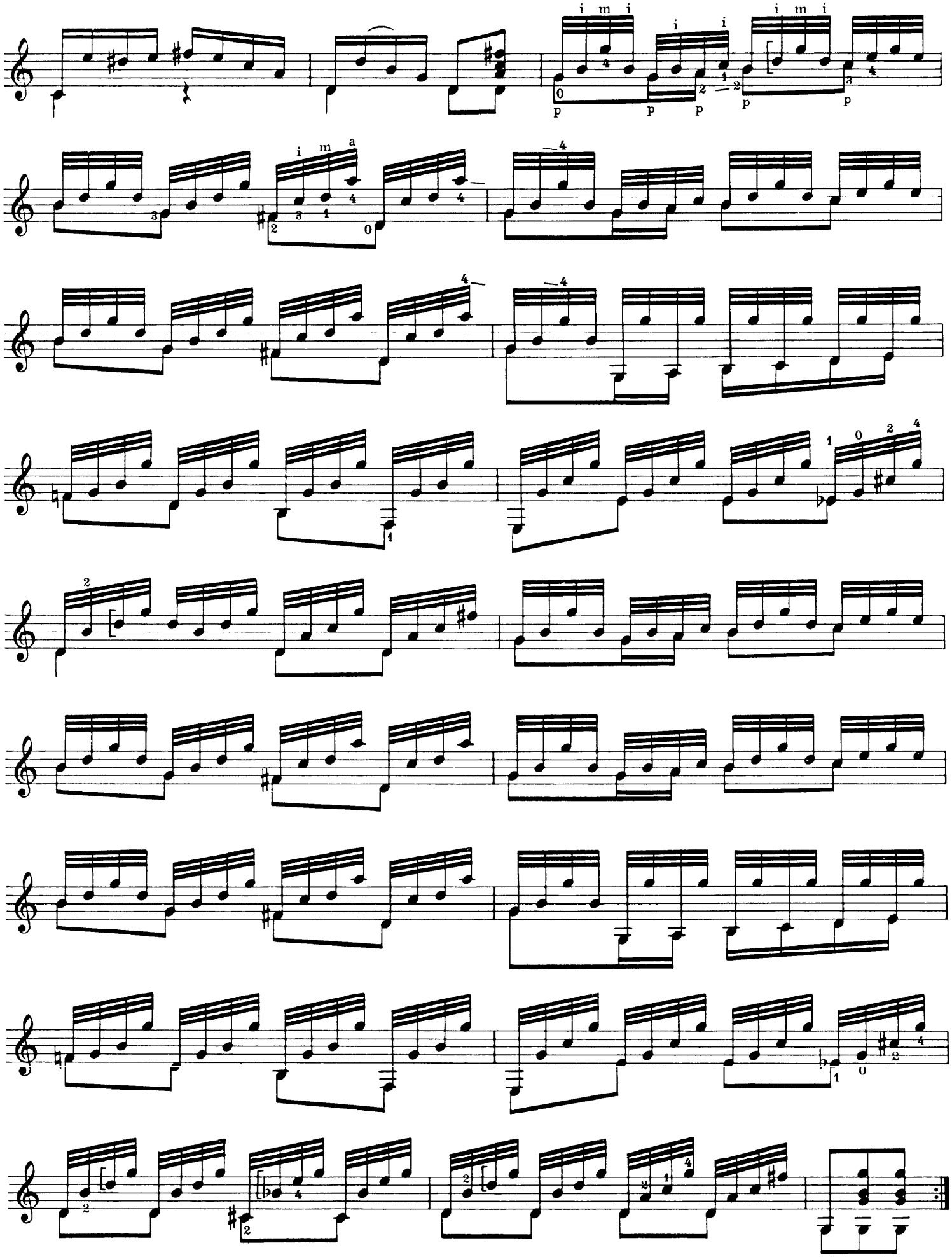

f
p
dolce
p
f
p
f
ff
f
ff
p
f
ff

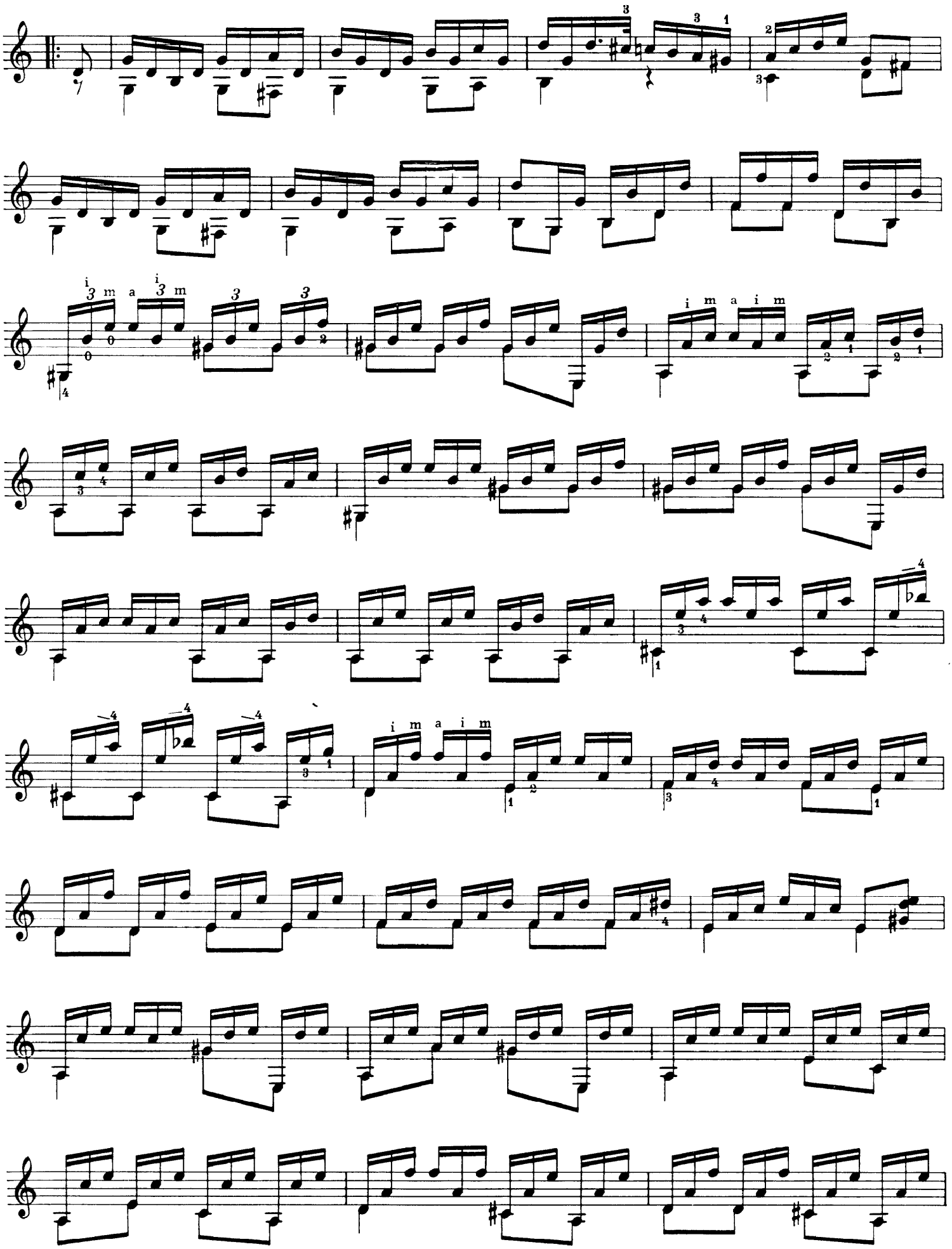
Sonate

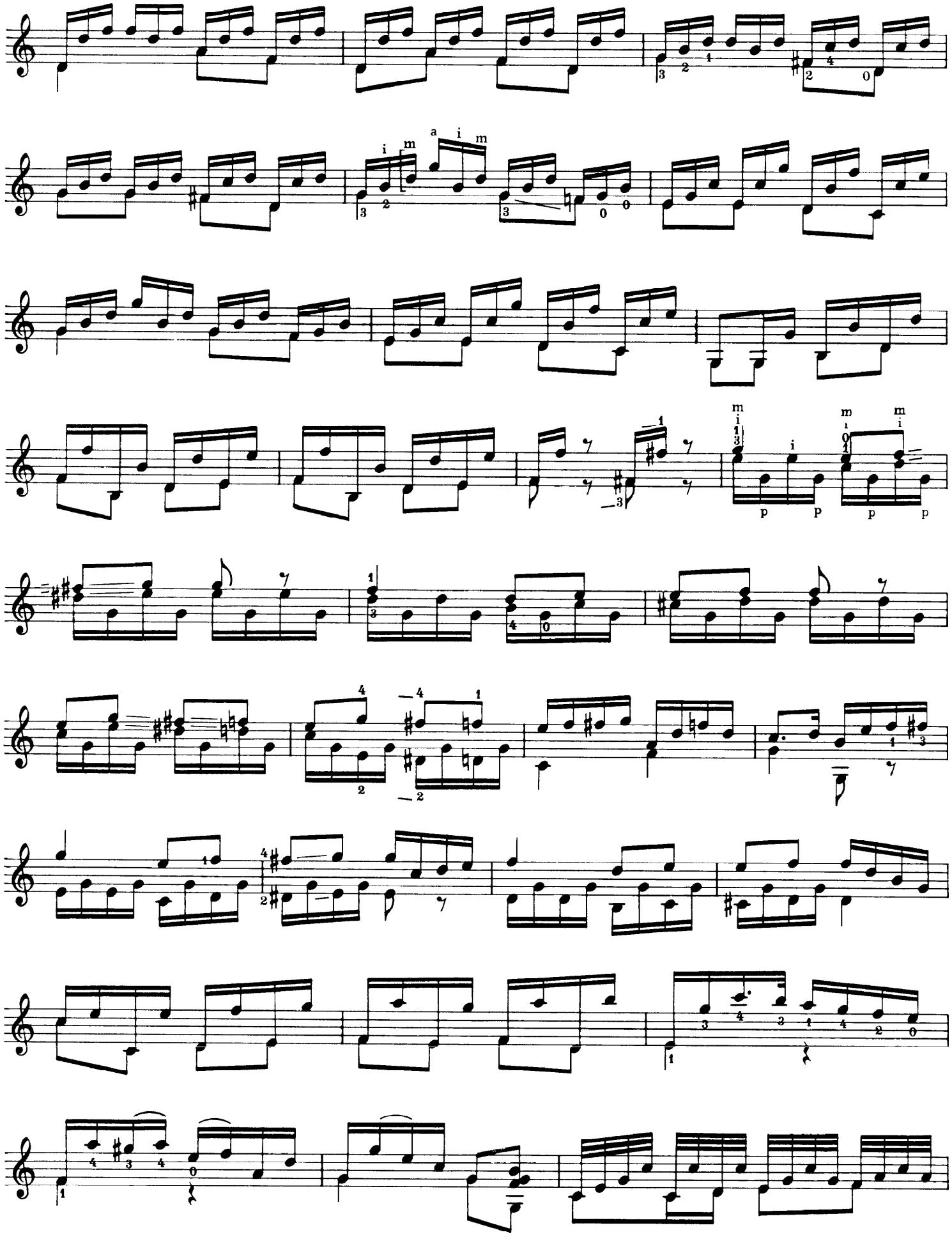
Francesco Molino
op. 6, Nr. 3

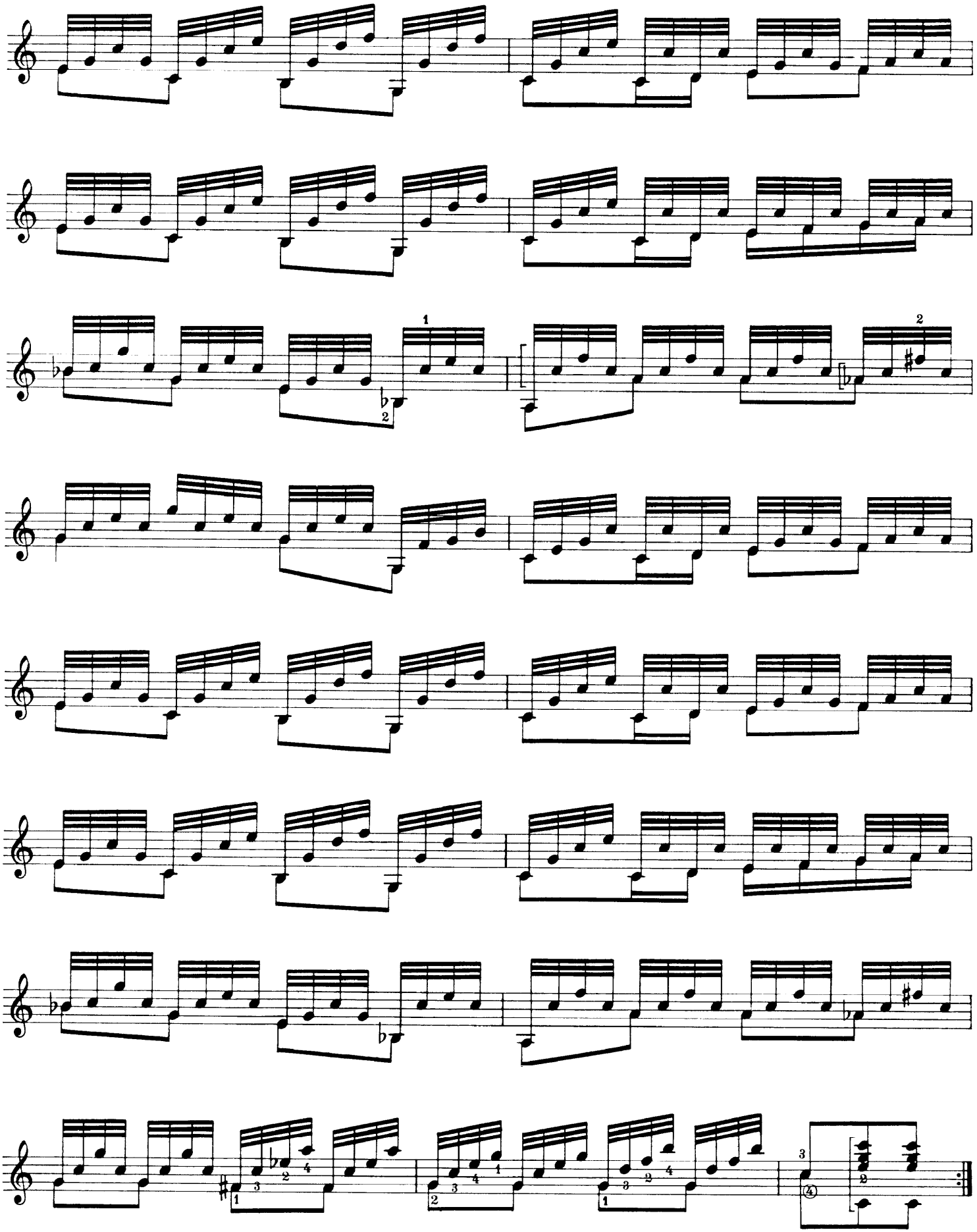
Allegretto






i m a i m
i m a i m
i m a i m





Thema

Andante

dolce *f* *p*

Var. I

dolce *p* *f* *sf* *f* *dolce*

Var. II

mf *ff* *ff*

Var. III

con espr.

Var. IV

f

VIII

ff

p

V

f

ff

Sonatine

Joseph Küffner
zusammengestellt aus op. 80

Allegretto

Andante poco adagio

dolce

Allegretto

1) „Doppelbindungen" gleichzeitig aufschlagen / *„double slurs", to be struck simultaneously*

Adagio

Joseph Küffner

p

mf

fine

d.c. al fine

Sonatine

Joseph Küffner
aus op. 80

Marsch

Andante

fine

d. c. al fine

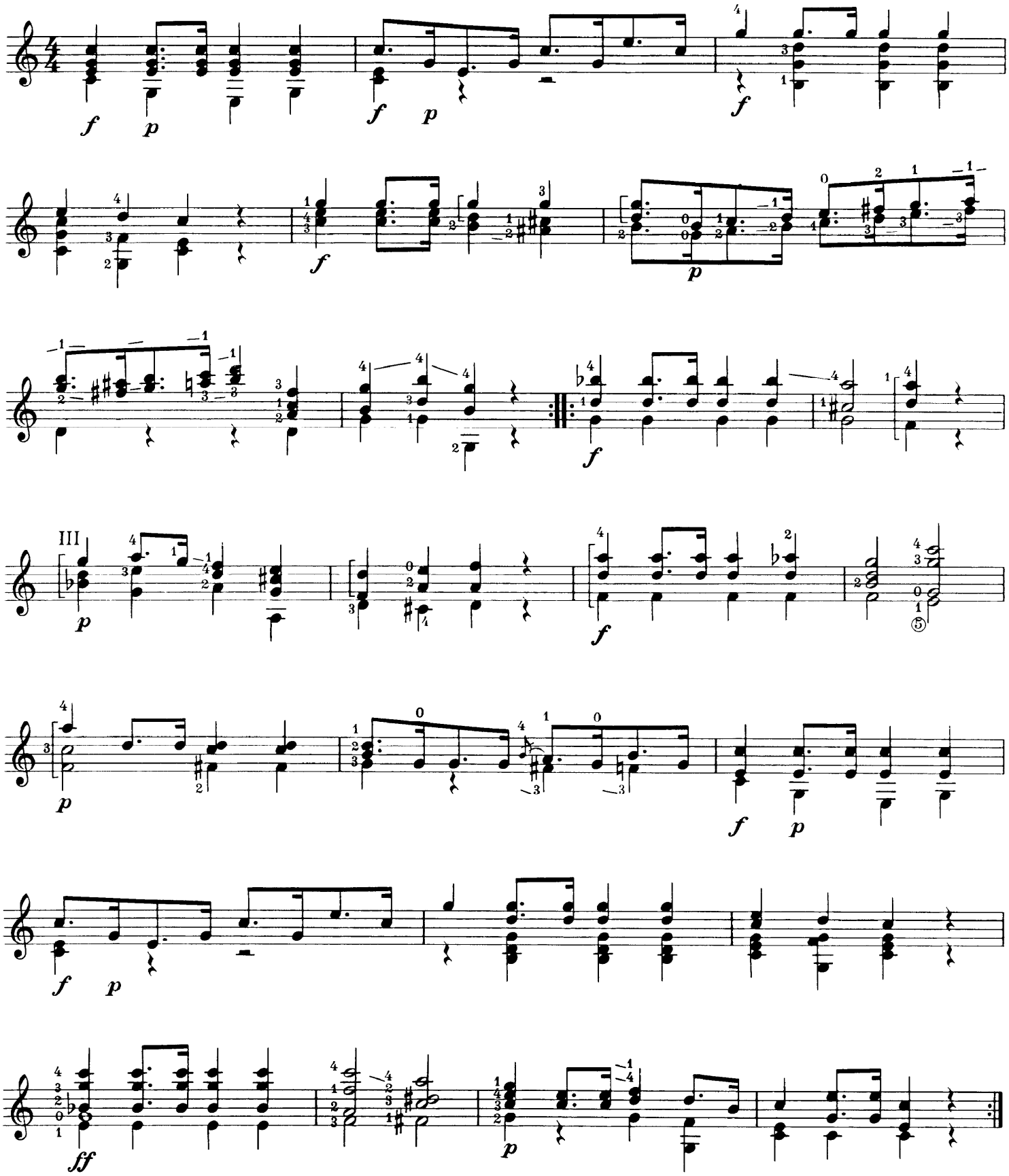
Rondo

Allegro moderato

Marsch

(March)

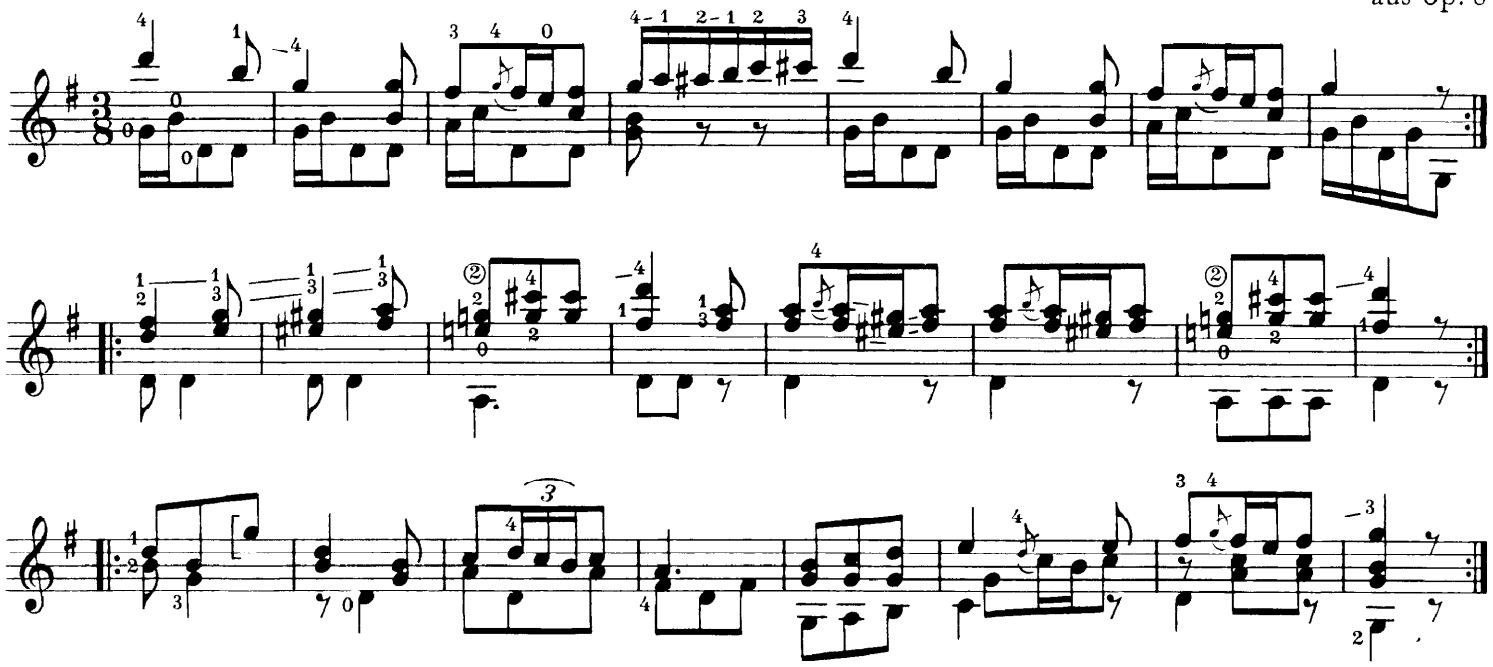
Fernando Sor
aus op. 8



Walzer

(*Waltz*)

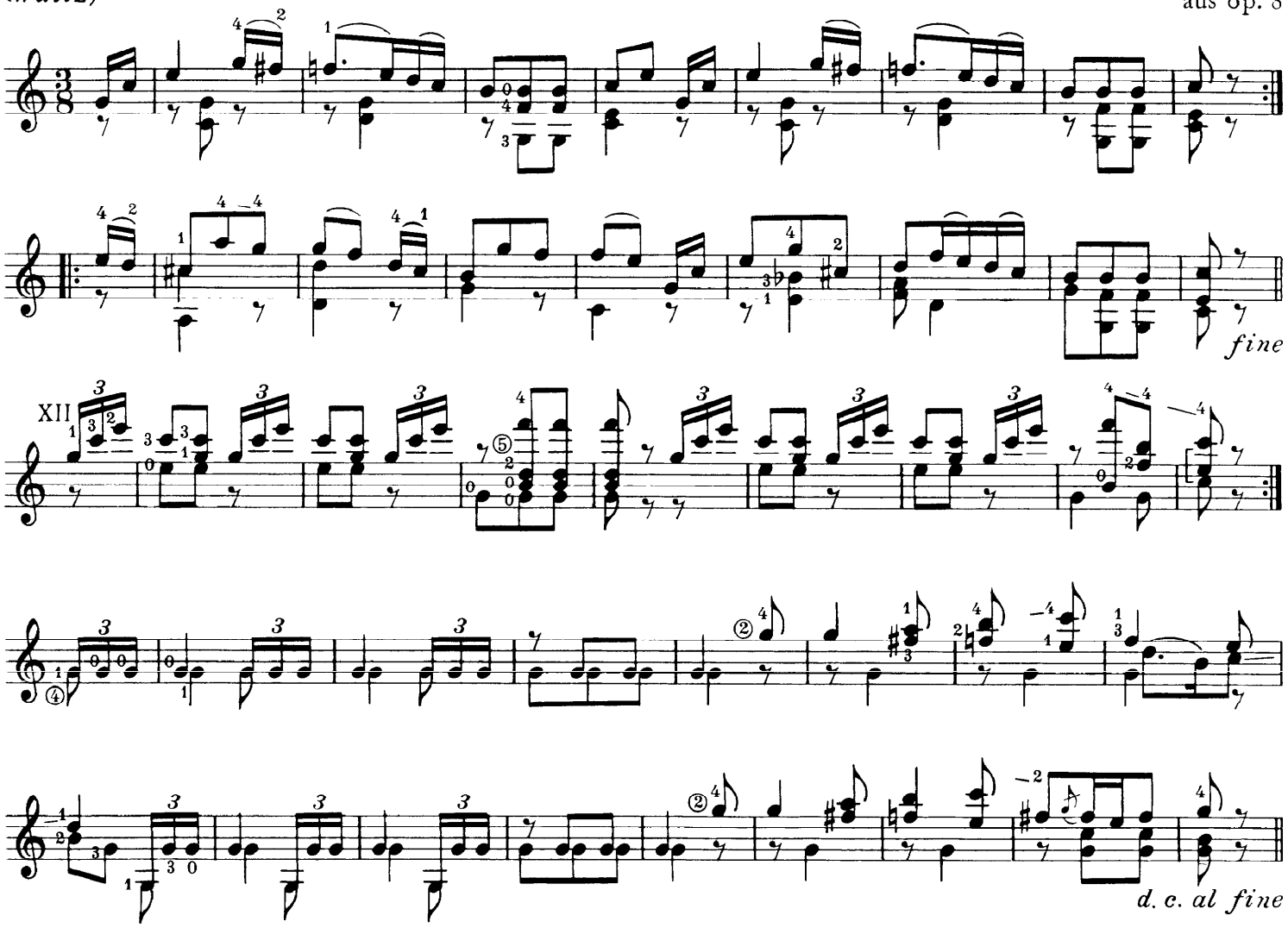
Fernando Sor
aus op. 8



Walzer

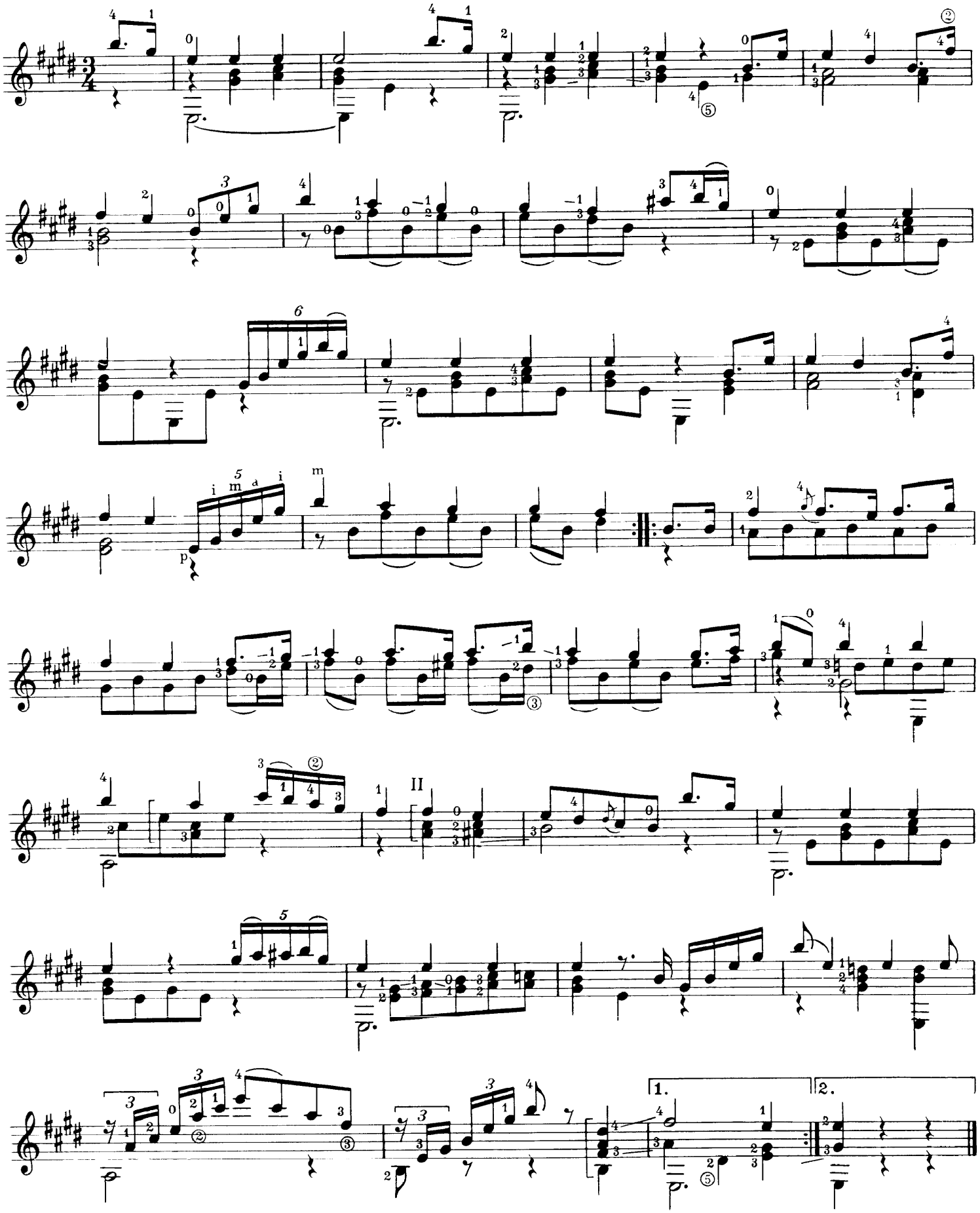
(*Waltz*)

Fernando Sor
aus op. 8



Andantino

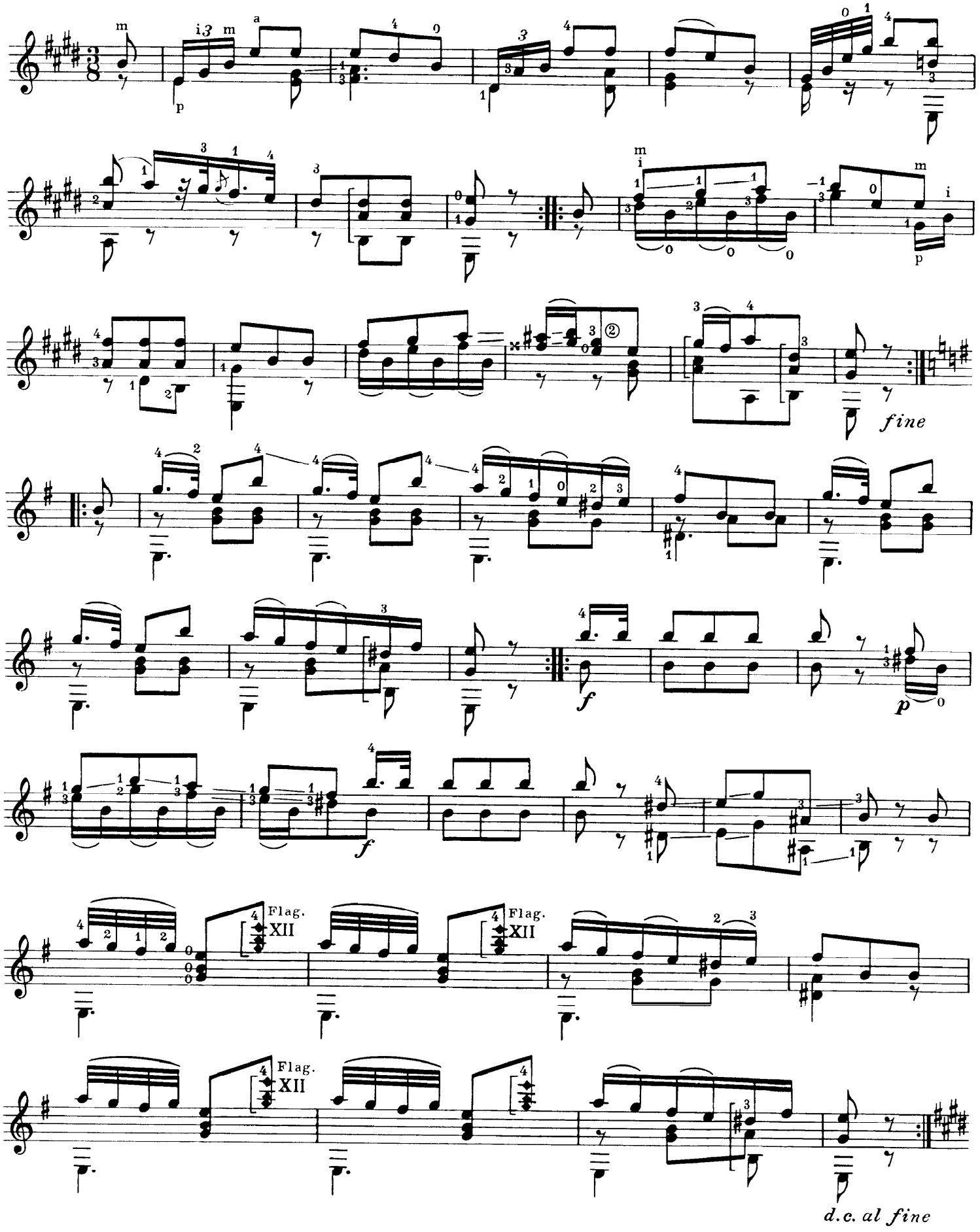
Fernando Sor
op. 32, Nr. 1



Walzer

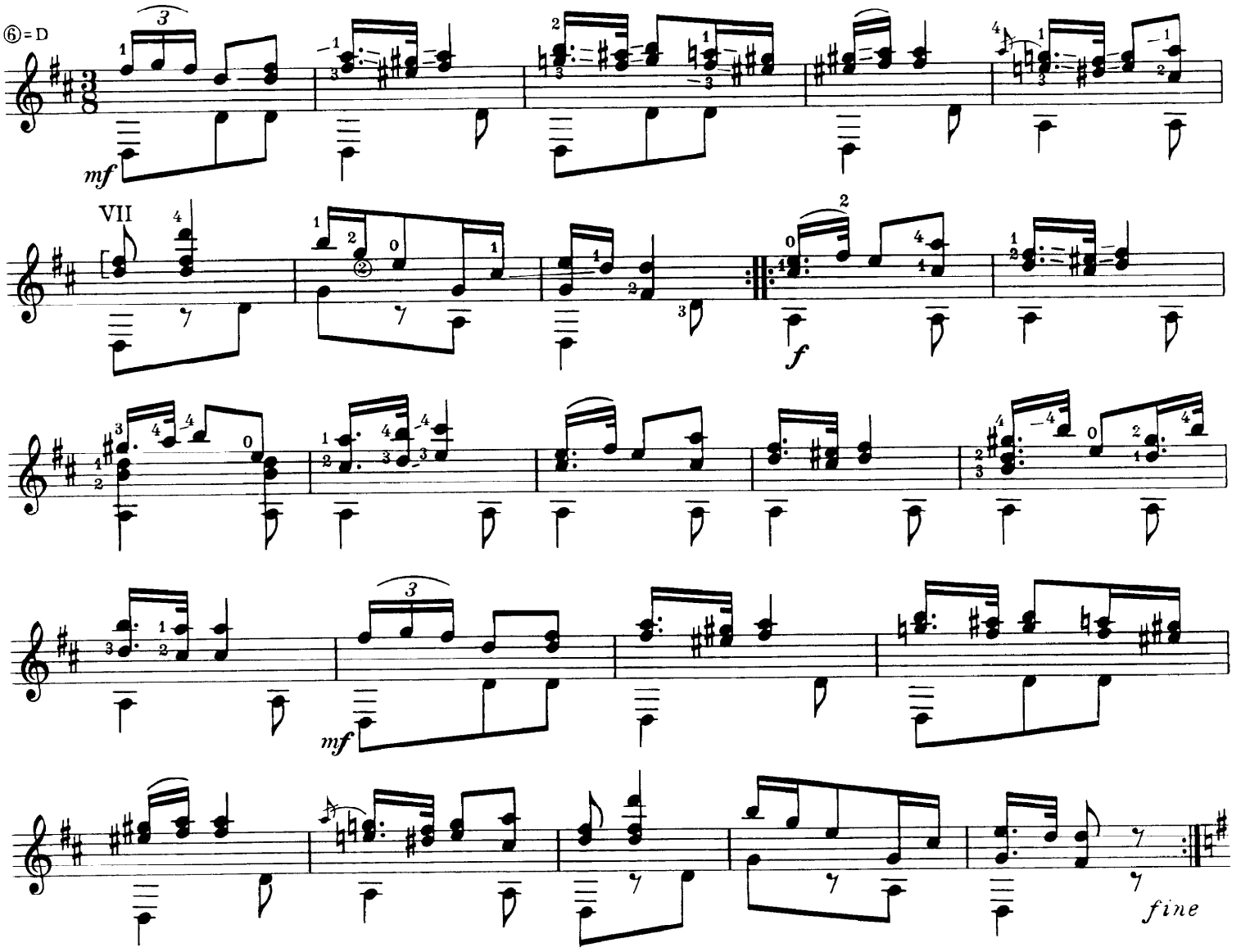
(Waltz)

Fernando Sor
op. 32, Nr. 2

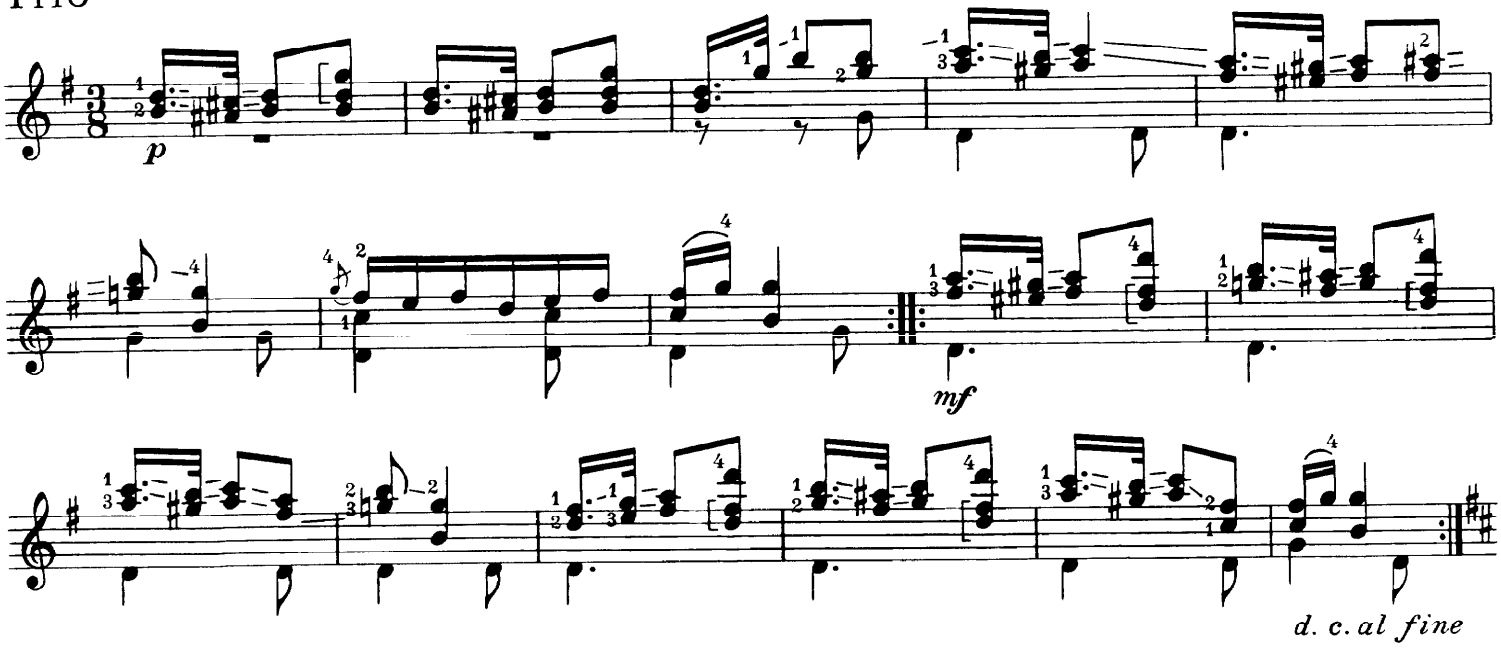


Mazurka

Fernando Sor



Trio

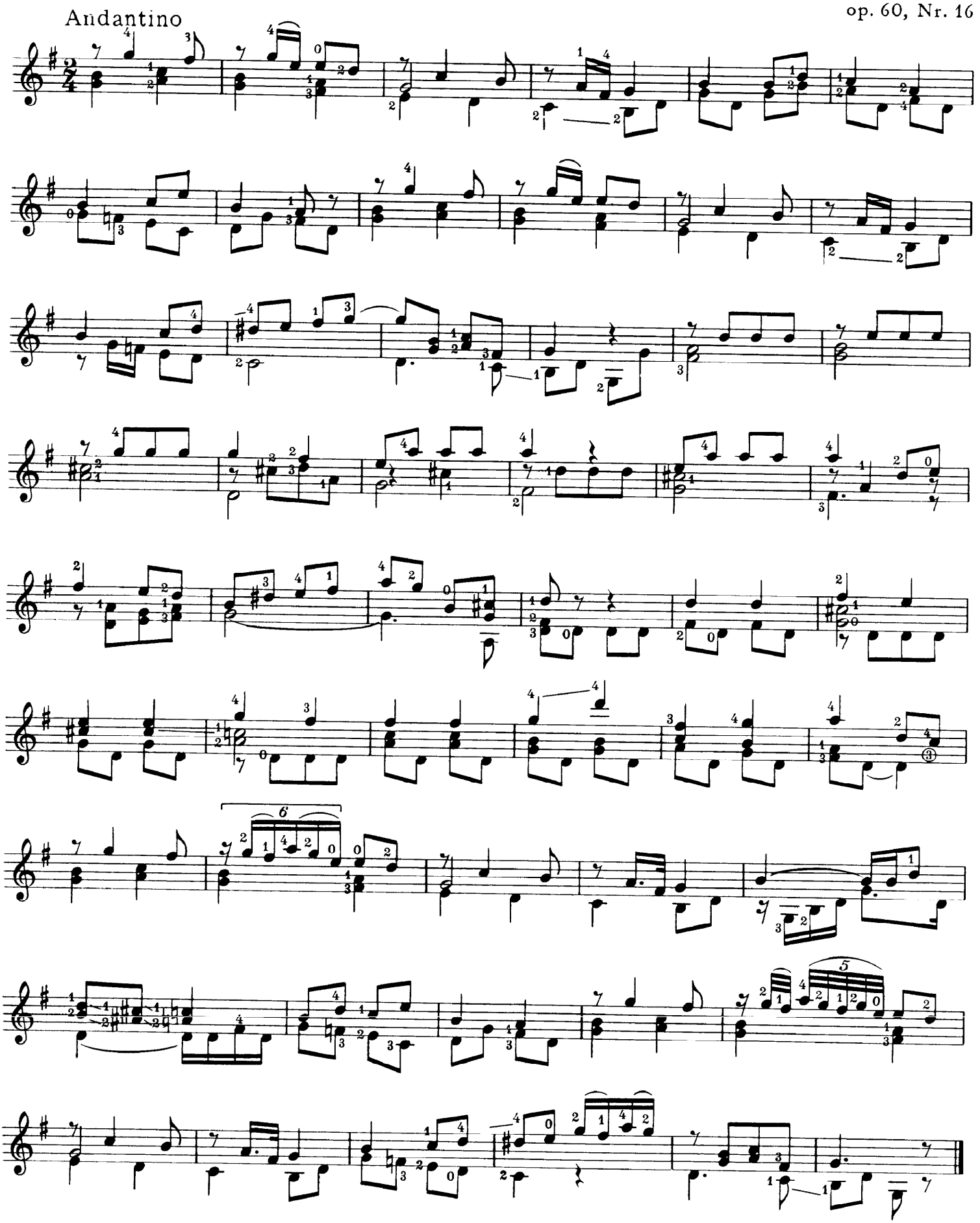


Etüde

(Study)

Fernando Sor
op. 60, Nr. 16

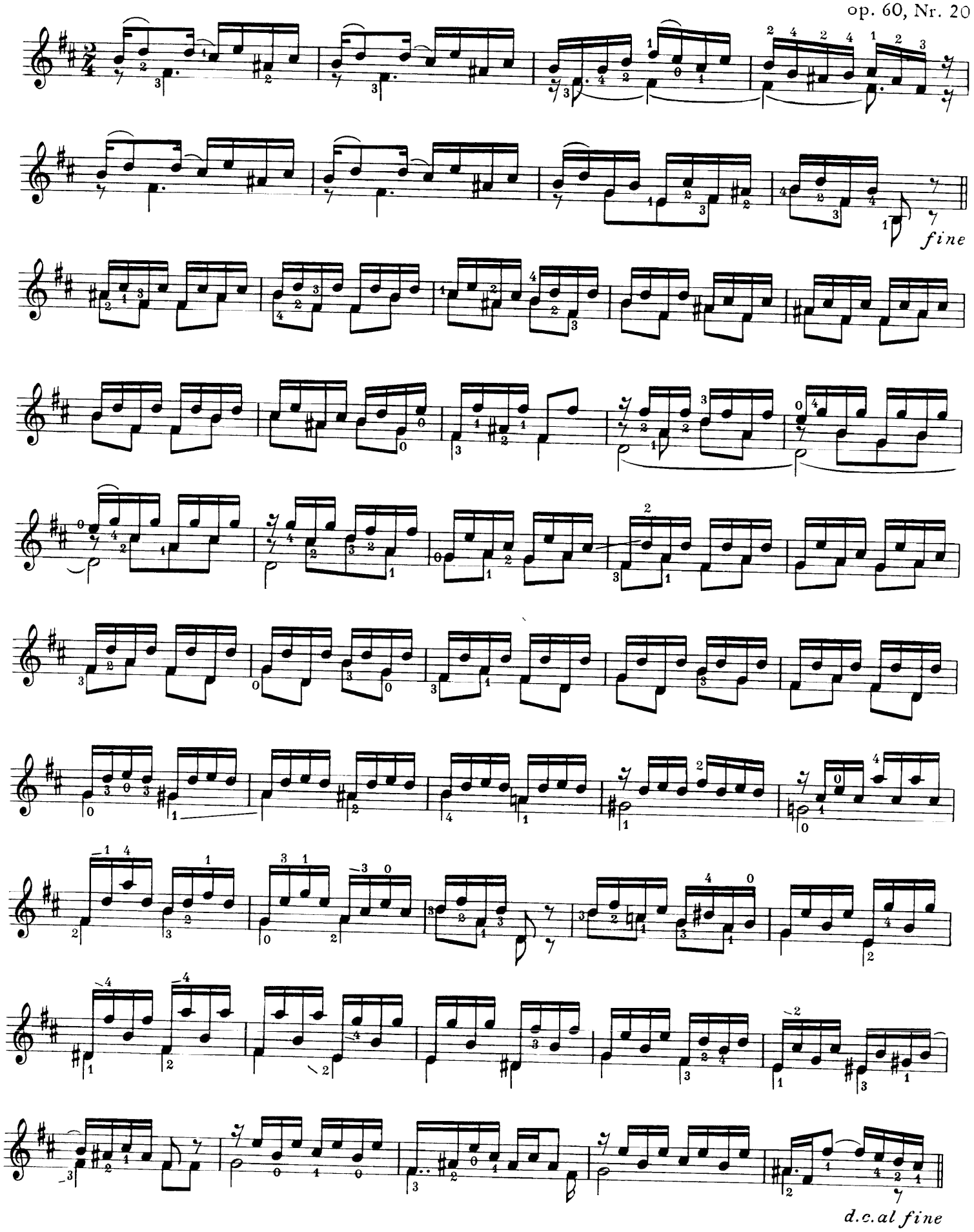
Andantino



Etüde

(Study)

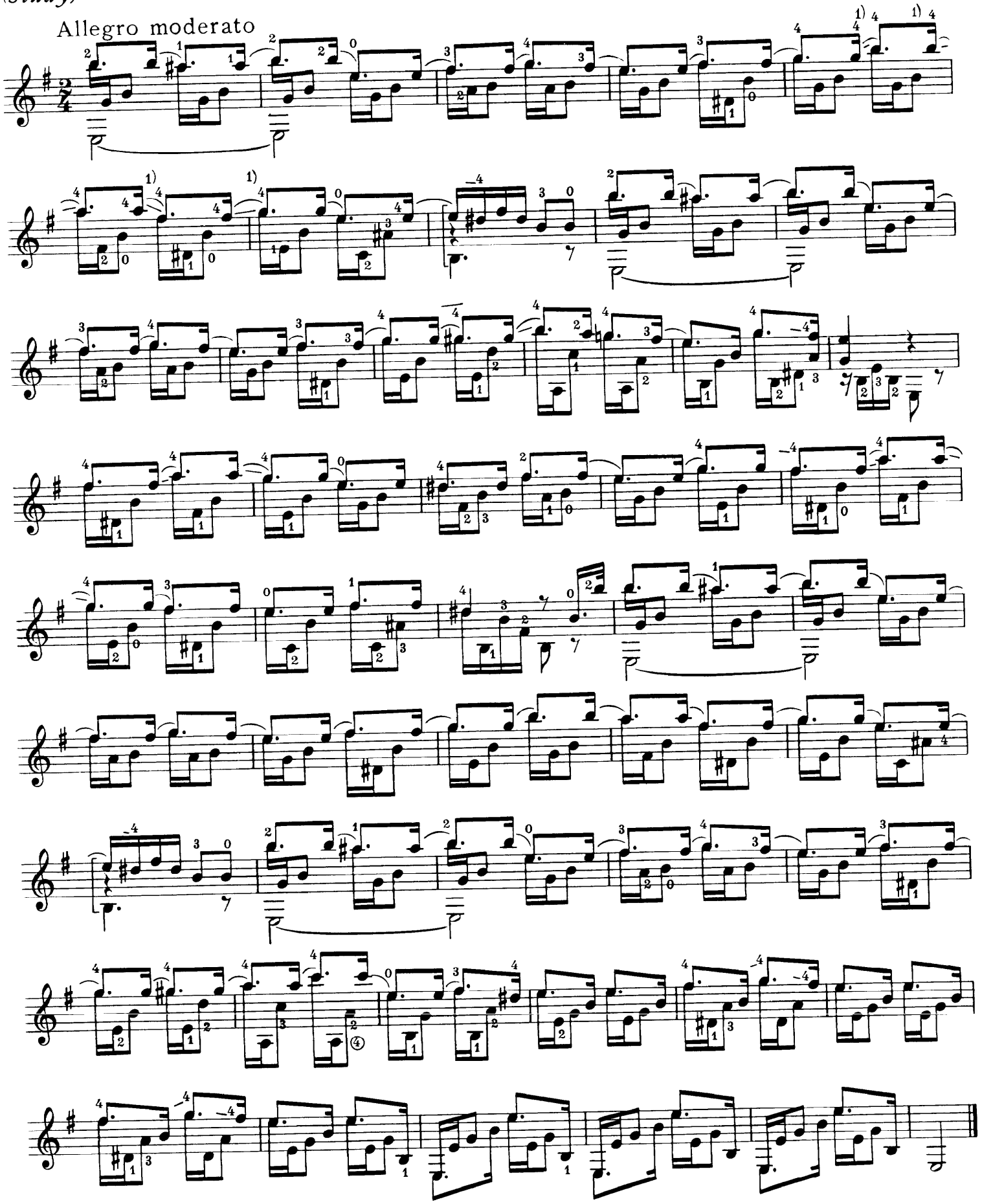
Fernando Sor
op. 60, Nr. 20



Etüde
(Study)

Fernando Sor
op. 60, Nr. 22

Allegro moderato



1) Bindung „schleifen“ / *slide*

Zu den Komponisten

Simon Molitor
geb. 1766 Neckarsulm, gest. 1848 Wien
Bedeutendster Vertreter der Wiener Gitarristik vor Giuliani; wurde von seinem Vater auf dem Klavier und der Violine unterrichtet; führte als Virtuose ein Wanderleben; war Kompositionsschüler von Abt Vogler in Wien, 1796–97 Orchesterdirektor in Venedig und später Beamter in Wien; nach seiner Pensionierung 1831 widmete er sich ganz der Musikpflege und musikgeschichtlichen Forschungen; er komponierte Orchestermusiken, Konzerte für Violine und Klarinette sowie Sonaten für Gitarre bzw. Violine und Gitarre; mit der Gitarre beschäftigte er sich etwa ab 1799, als er zusammen mit Klingenbrunner den „Versuch einer vollständigen methodischen Anleitung zum Gitarrespielen" herausgab.

Filippo Gragnani
geb. 1767 Livorno, gest.?
Berühmter Gitarrist; Schüler und Freund Carullis.

Leonhard de Call
geb. 1768 (oder 1769), gest. 1815 Wien
Zu seiner Zeit beliebter Komponist für Gitarre; siedelte sich nach einigen Kunstreisen in Wien an und veröffentlichte zahlreiche Kompositionen für Gitarre sowie Kammermusiken mit Gitarre, aber auch Gesangsstücke und Männerchöre.

Fernando Carulli
geb. 1770 Neapel, gest. 1841 Paris
Widmete sich erst dem Violoncellospiel, wandte sich später ganz der Gitarre zu; kam 1818 nach Paris und wurde ein Liebling der Salons; schrieb über 360 Werke für und mit Gitarre; sehr berühmt wurde seine Gitarreschule.

Antonio Maria Nava
geb. um 1775 Mailand, gest. 1828 Mailand
Sänger und Gitarrespieler; schrieb die Gitarreschule „Nuovo metodo per Chitarra", Kammermusik für Gitarre mit anderen Instrumenten und Kompositionen für Gitarre solo.

Francesco Molino
geb. um 1775 Florenz, gest. 1847 Paris
Violin- und Gitarrevirtuose; lebte lange Zeit in Spanien, ließ sich um 1820 in Paris nieder und unternahm von dort aus häufig Konzertreisen; schrieb zahlreiche Werke für Gitarre solo und Kammermusiken sowie ein Konzert und eine Gitarreschule („Metodo completo").

Joseph Küffner
geb. 1776 Würzburg, gest. 1856 Würzburg
War als Violinist Hofmusiker in seiner Heimatstadt; schrieb zahlreiche Kammermusiken sowie Übungs- und Unterhaltungsmusiken und Opernbearbeitungen für Gitarre.

Fernando Sor
geb. 1778 Barcelona, gest. 1839 Paris
Erhielt seine musikalische Ausbildung in einem Kloster; widmete sich besonders der Gitarre und schrieb eine große Anzahl von Sonaten, Etüden, Variationen und Divertissements für dieses Instrument; schuf auch Opern und Ballette, mit denen er aber wenig Erfolg hatte; gehört zu den bedeutendsten Komponisten für Gitarre.

The composers

Simon Molitor
b. 1766 Neckarsulm, d. 1848 Vienna
The most important representative of the Viennese guitar school before Giuliani; learned piano and violin from his father; was a peripatetic virtuoso; student in composition of the Abbé Vogler in Vienna, 1796–97 orchestral director in Venice and later an official in Vienna; after his retirement in 1831 dedicated himself antirely to music and research into musical history; he composed music for orchestra, concertos for violin and clarinet as well as sonatas for guitar and violin and guitar; he concerned himself with the guitar from c. 1799 when, jointly with Klingenbrunner, he published his "Essay, a complete and methodical introduction to guitar playing".

Filippo Gragnani
b. 1767 Livorno, d. ?
Celebrated guitar player; pupil and friend of Carulli.

Leonhard de Call
b. 1768 (or 1769), d. 1815 Vienna
In his day a popular composer for the guitar; after a number of musical tours he settled in Vienna and published many compositions for guitar, chamber music with guitar, but also vocal pieces and male voice choruses.

Fernando Carulli
b. 1770 Naples, d. 1841 Paris
At first concentrated on playing the viloncello, but later transferred himself completely to the guitar; came to Paris in 1818 and became a darling of the drawing-room; wrote more than 360 works for and with the guitar; his Guitar Method was very famous.

Antonio Maria Nava
b.c. 1775 Milan, d. 1828 Milan
Singer and guitarist; author of the tutor "Nuovo metodo per Chitarra", and composed chamber music for guitar with other instruments and solo works for guitar.

Francesco Molino
b.c. 1775 Florence, d. 1847 Paris
Violin and guitar virtuoso; lived for a long time in Spain, settled in Paris from where he made frequent recital tours; composed numerous works for guitar solo and chamber music works, as well as a concerto, and compiled a tutor ("Metodo completo').

Joseph Küffner
b. 1776 Würzburg, d. 1856 Würzburg
Was a court violinist in his native town; wrote many chamber music works as well as exercises, light music, and arrangements from operas for guitar.

Fernando Sor
b. 1775 Barcelona, d. 1839 Paris
Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.

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